

Blank label with decorative border and horizontal lines.

OLIVER DITSON COMPANY

New York
C. H. DITSON & CO

453-463 Washington Street
E. DITSON

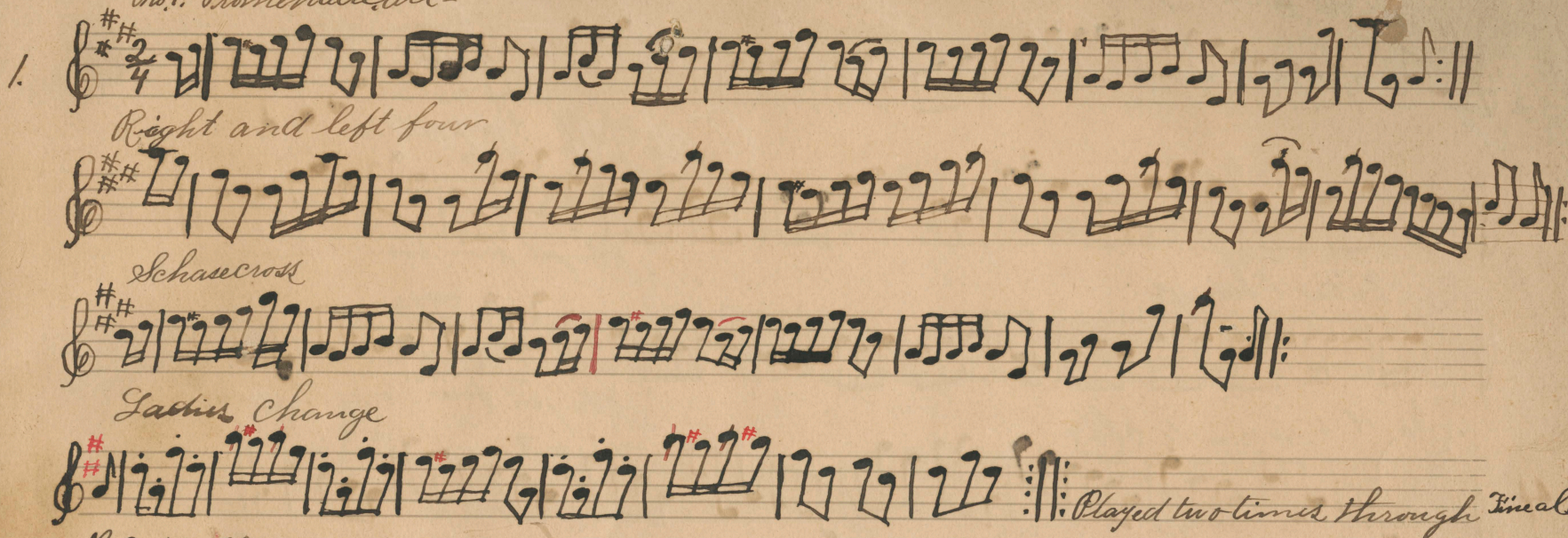
Philadelphia
J. E. DITSON & CO.

Jeremiah, W. Herb. Note Book.
Oct. 2, 1904.

No of Sett 1.

Page 1

No. 1. Promenade all-

1. 

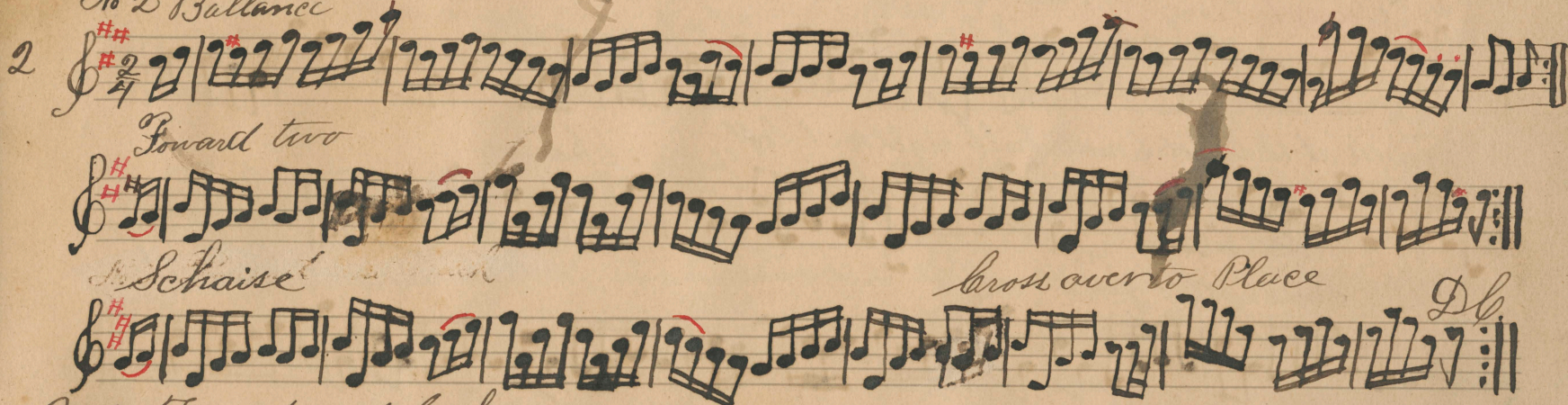
Right and left four

Schaeecross

Ladies change

Played two times through Finale

No 2 Ballance

2. 

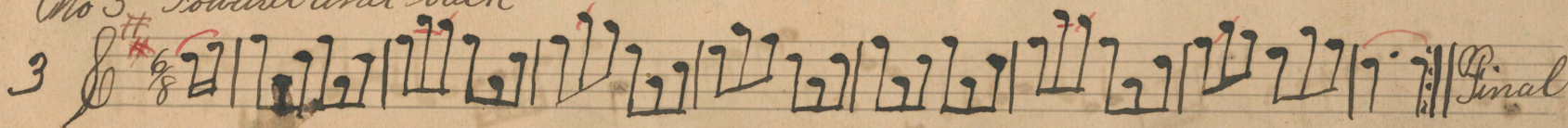
Forward two

Schaise

Cross over to Place

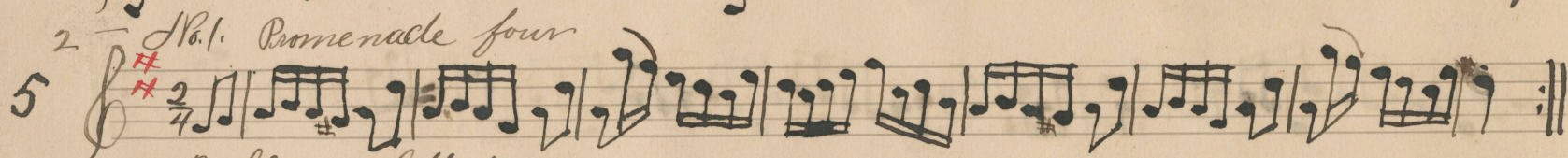
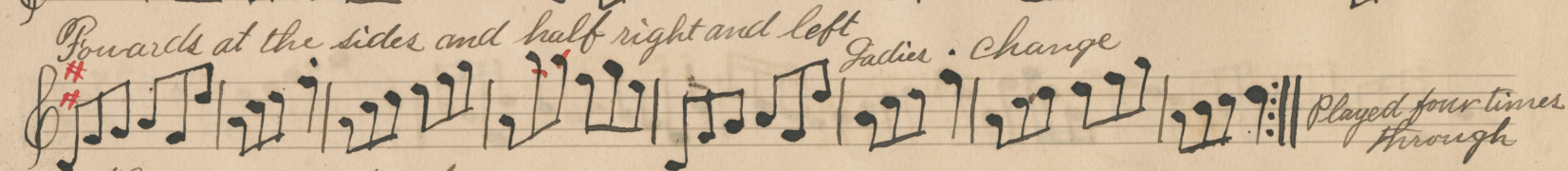
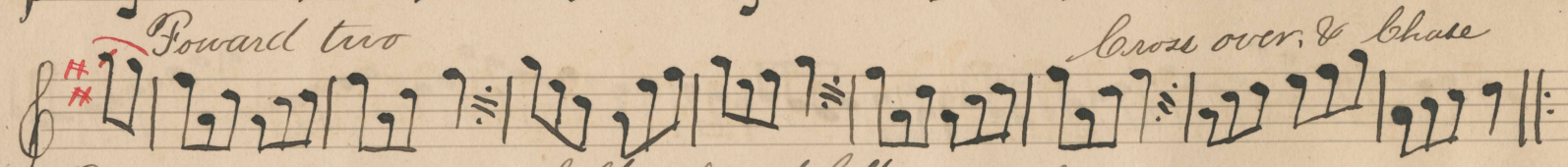
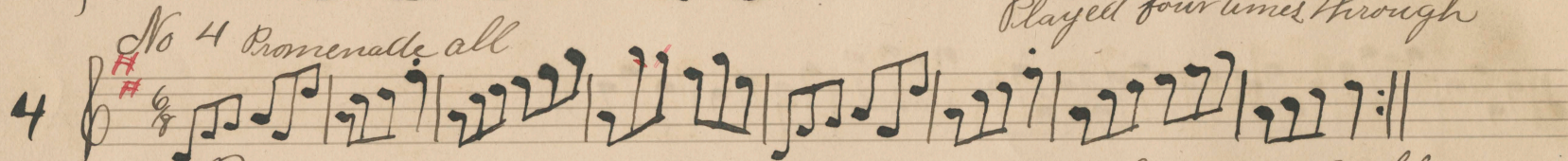
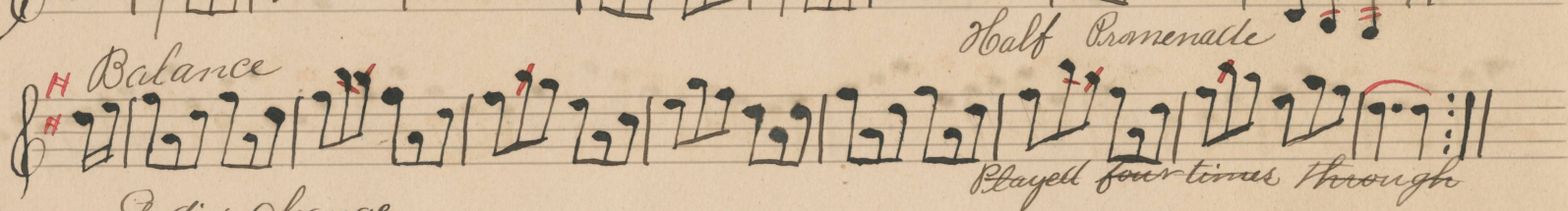
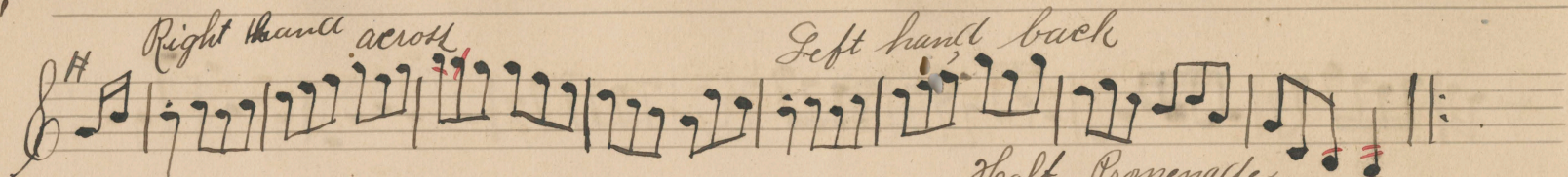
Db

No 3 Forward and back

3. 

Final

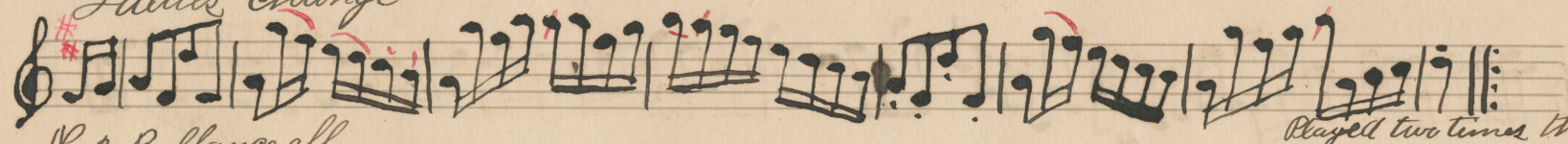
2,



Schase across.



Ladies change



No 2 Ballance, all.

Played two times through

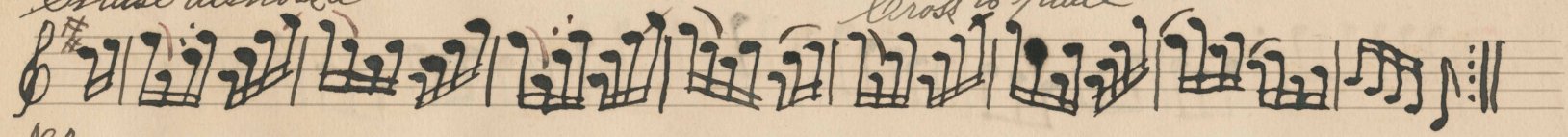


Forward two

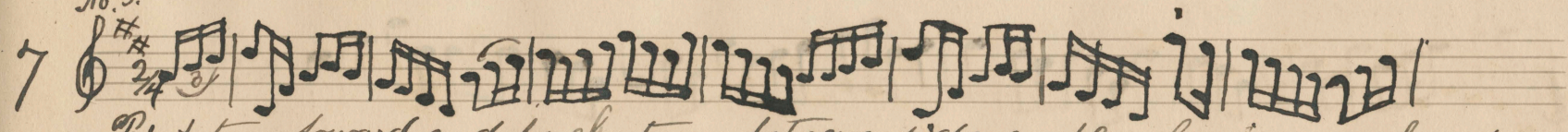


Schase deshossa

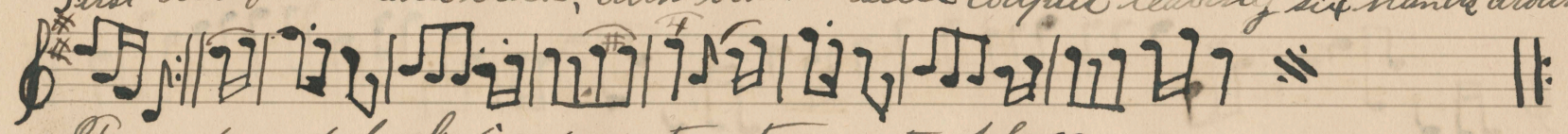
Cross to place



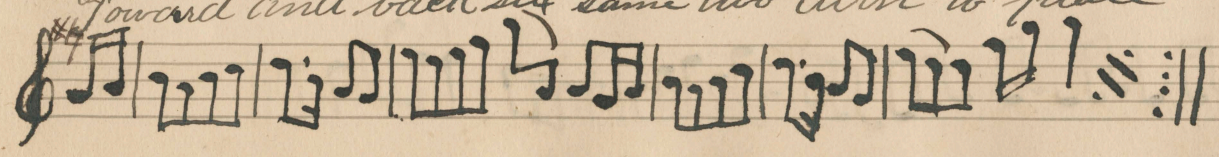
No. 3.



First two forward and back, turn between side couples leaving six hands around



Forward and back six same two turn to place



8 *No. 4*
Forward two &c. *Finale*

3- *No. 1. Promenade four (Cortillier)*

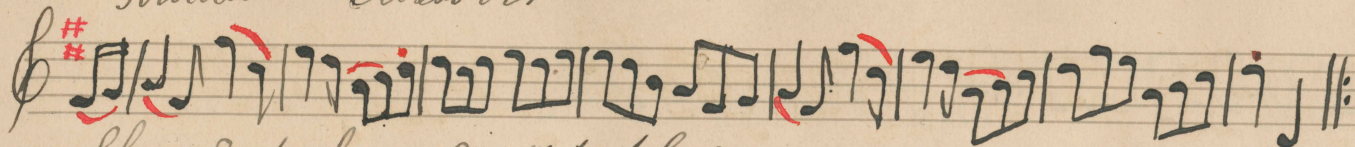
9 *Right and left four*

Share across

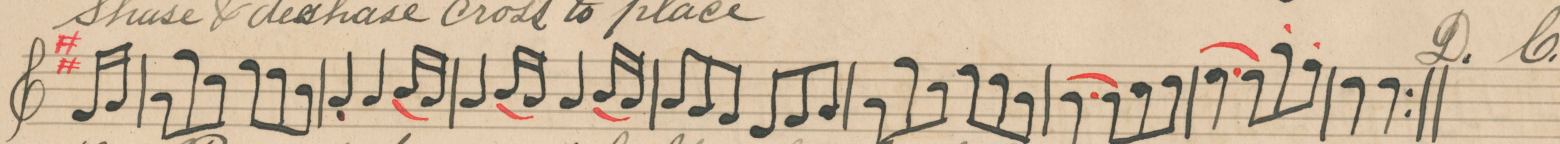
Ladies change

10 *No. 2 Ballance all*

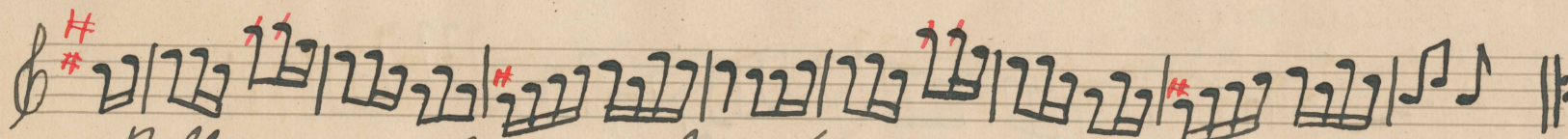
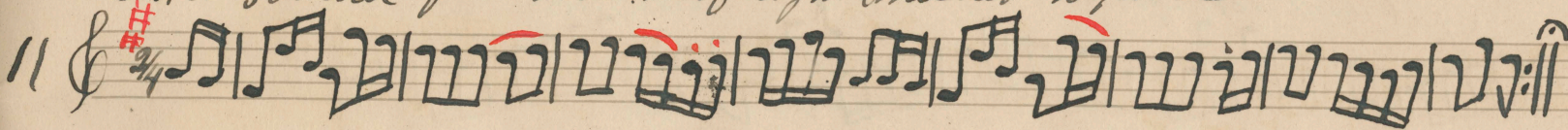
Forward two crossover



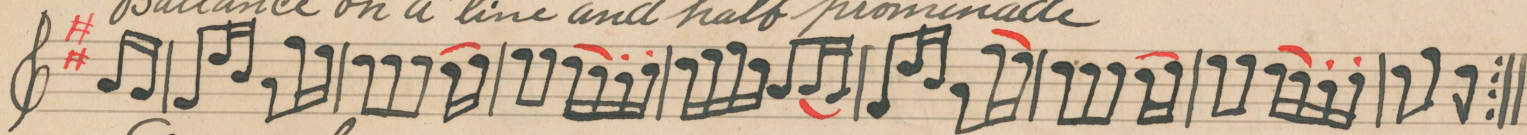
Shuse & dechase cross to place



No. 3. Forward four and half right and left to place



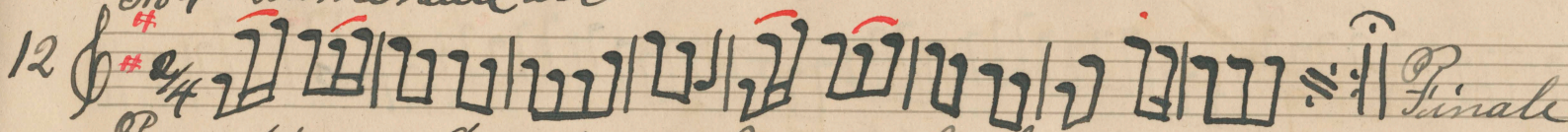
Ballance on a line and half promenade



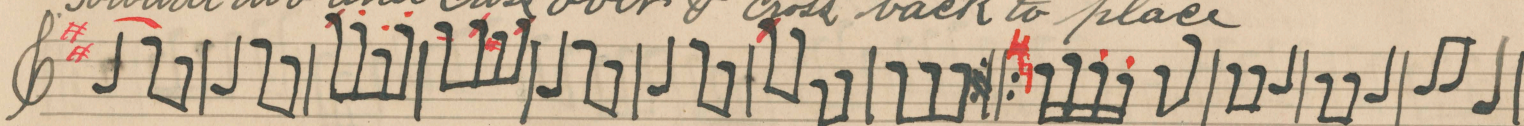
Ladies Change



No. 4 Promenade all




Forward two and cross over & cross back to place




Over

4- No. 1 Promenade four (Cortillion)

13.  *Final*

Right and left four

Right and left four



A handwritten musical score on a single staff. The notation is in a rhythmic style, possibly for a dance or a specific musical exercise. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some beamed together. There are several rests and a final double bar line with repeat dots. The handwriting is in ink on aged, slightly yellowed paper.


Shase across

[illegible]

Ladies Change

||: רָא אֲבִירָא לְהַצִּיחַ אֶמְצָא וְלְהַצִּיחַ אֶמְצָא

No. 2. Ballance all

14. 

Forward two Cross over

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation is written in a stylized, cursive script, likely representing a specific musical style or a shorthand notation. The notes are connected by a continuous line, and there are several accidentals (sharps and naturals) interspersed throughout the piece. The notation ends with a double bar line and a repeat sign (two dots).

Shase & Shase and Cross to place

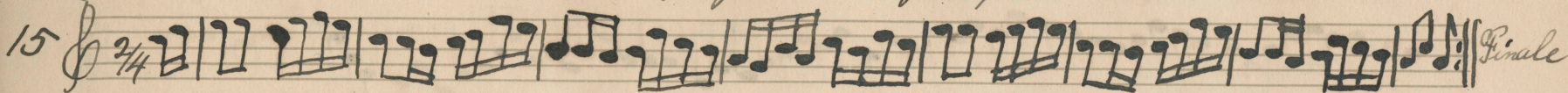
Schuse & Schuse und Schuse und Schuse

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Played four times through

Composed by George Smith
No. 3 Forward and back four half right and left to place

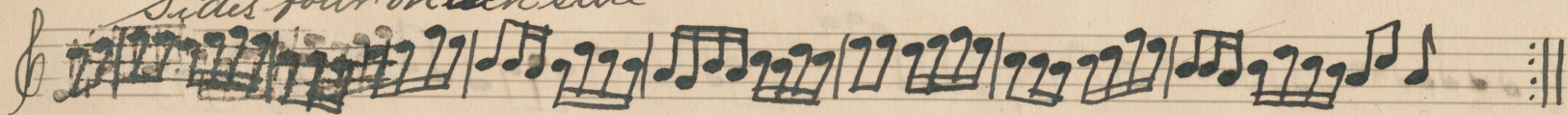
7



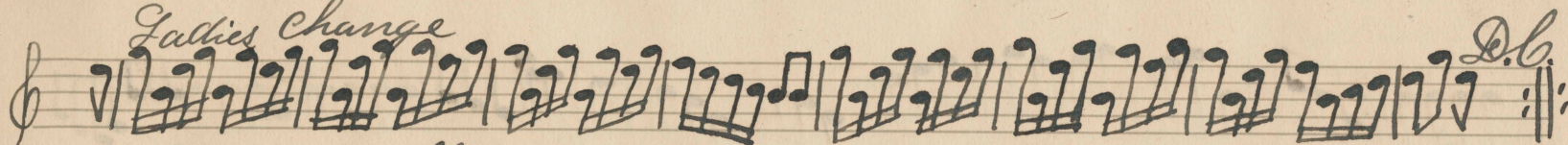
Forward two



Sides four on each side



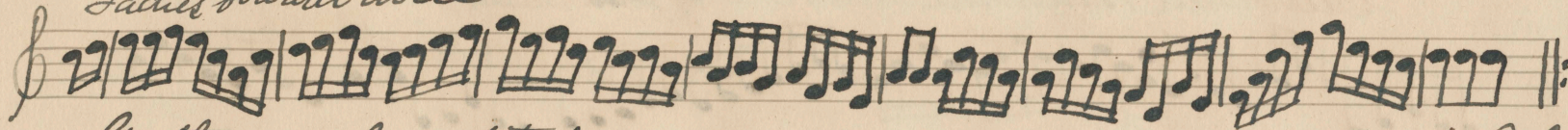
Ladies Change



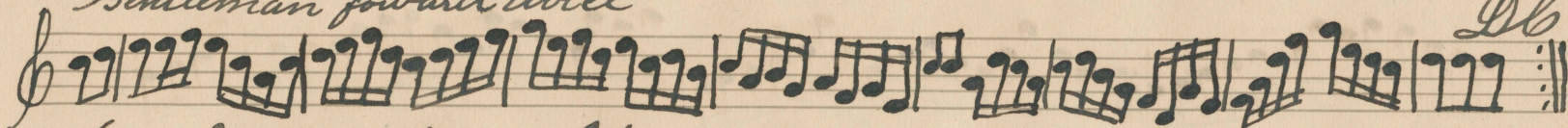
No. 4. Promenade all.



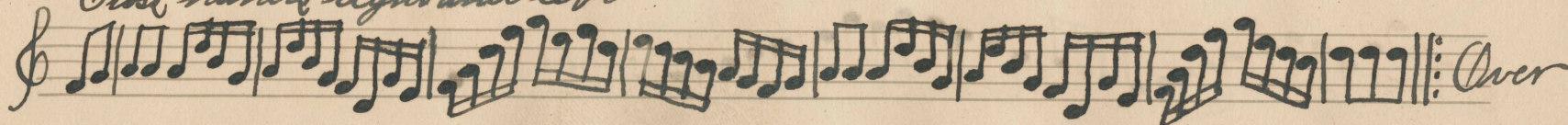
Ladies forward twice



Gentleman forward twice



Cross hands right and left



Hold fast and balance all eight

Ob.

17 *Moderate* *Bural March* *Played four times through*

Celebrated Baltimore hornpipe by John Butcher

17 *3/4*

Basket cortilion Sett

9

5 *No. 1 Promenade four*

Right and left all

18

No. 2 Ballance all

Played two times through

19

Forward two

Cross to place

F. C.

Shasse

Cross to place

F. C.

No. 3 Balance all and turn to place

Played four times through

Forward two

20

Cross over

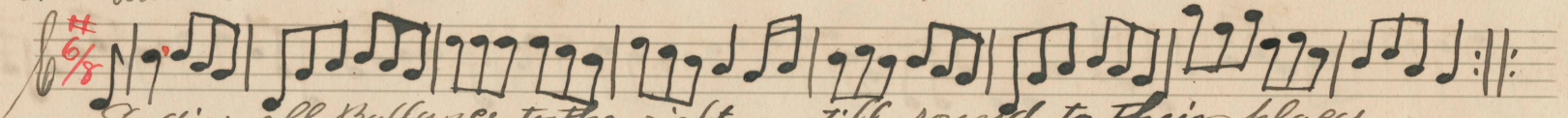
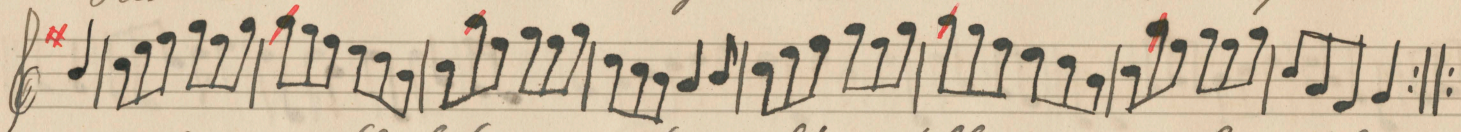
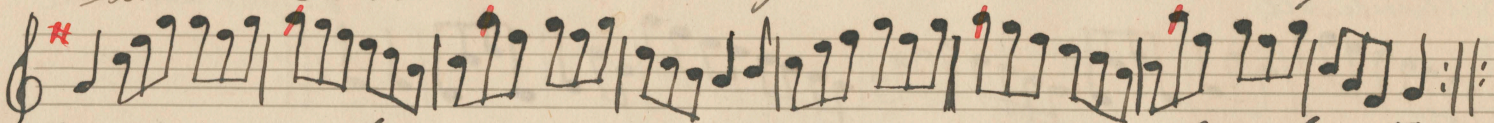
Shasse

*Lower places**Ladies in the h w he* D. C.

No 4 Promenade all

Played four times Through

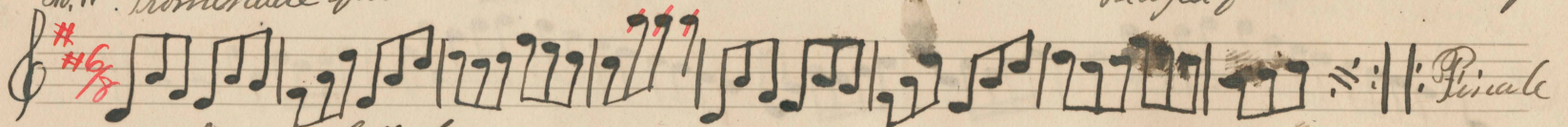
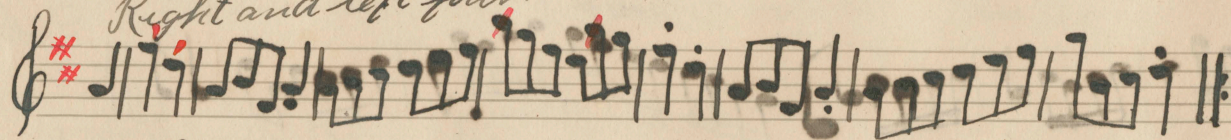
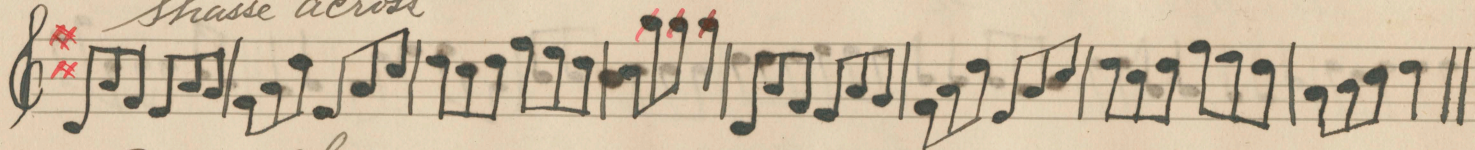
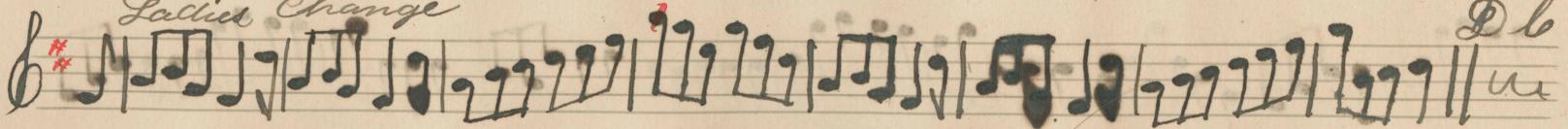
21,

*Ladies all Balance to the right untill round to Their places**Gentleman all balance to the right untill round to their places*

No 1. Promenade four

Played four times Through

22,

*Right and left four**Shasse across**Ladies Change*

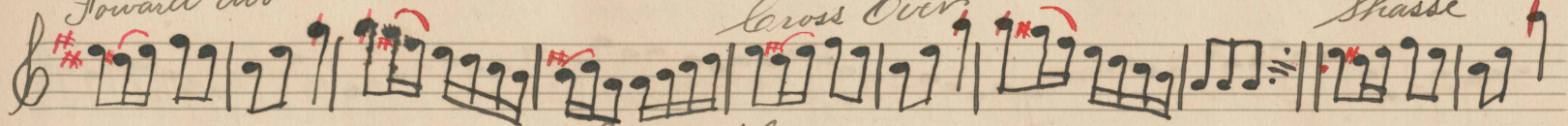
No. 2. Ballance all



Forward two

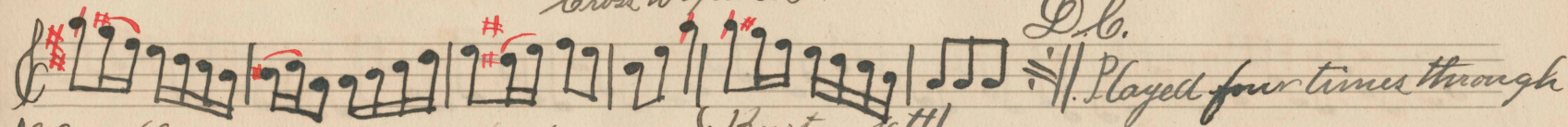
Cross Over

Shasse

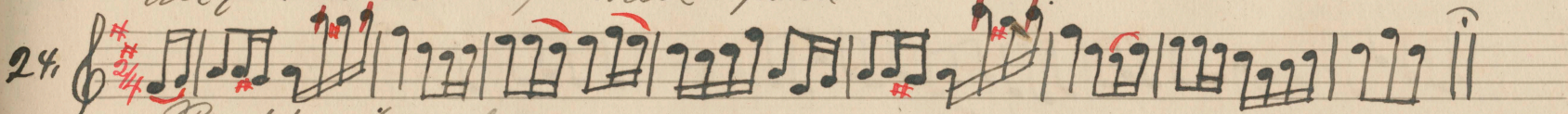


Cross to places

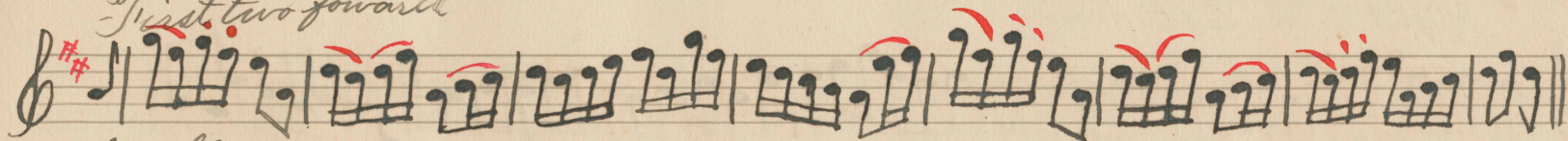
D.C.



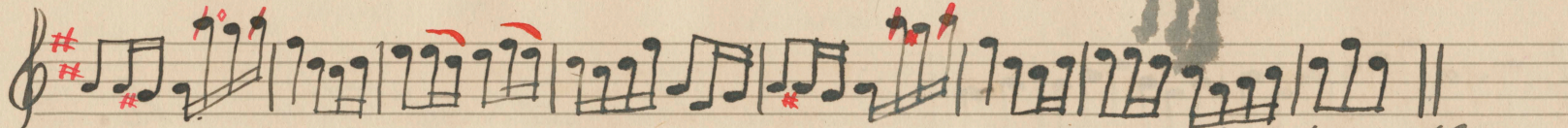
No. 3. all forward and turn partners to places (Burton sett)



First two forward

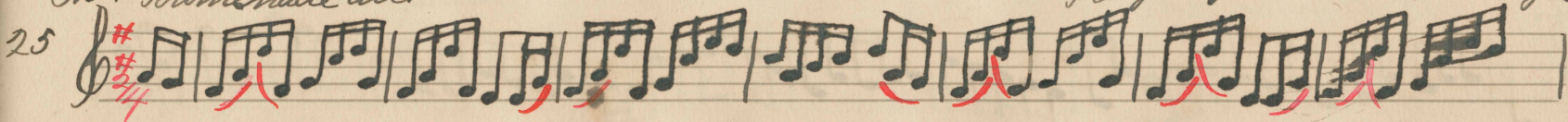


Ballance and turn partners

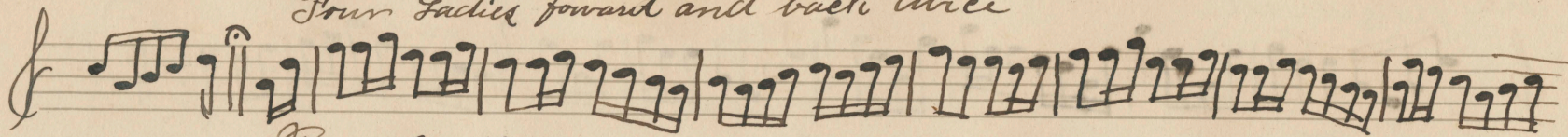


No. 4 Promenade all.

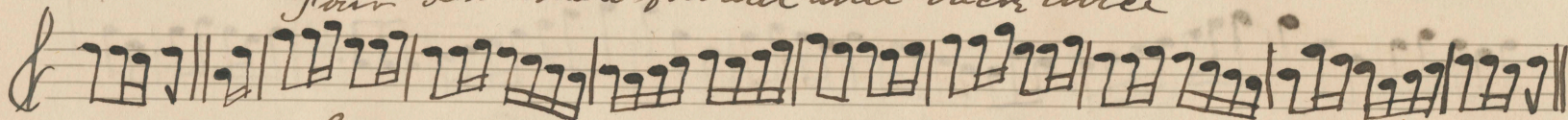
Played four times through



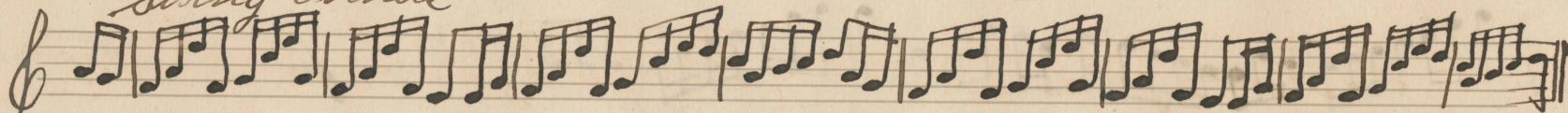
Four Ladies forward and back twice



Four Gentlemen forward and back twice

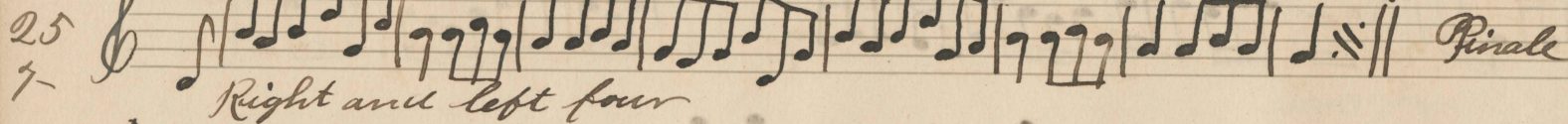


String Corners

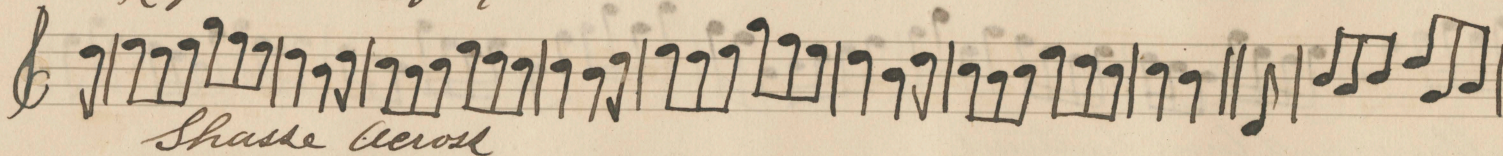


No. 1. Promenade all

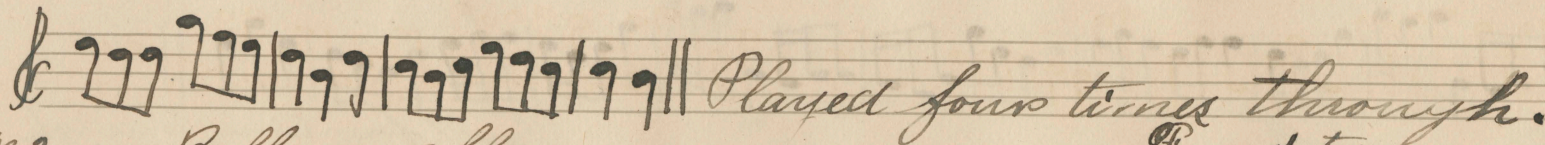
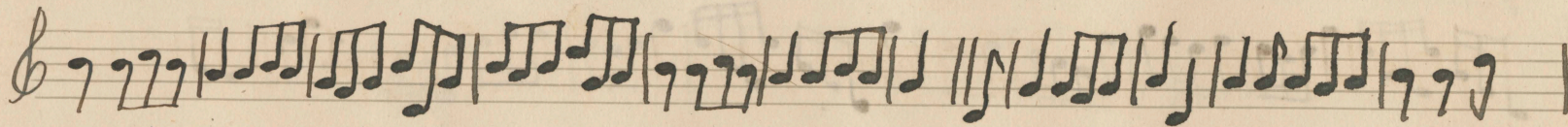
Played four times through



Right and left four

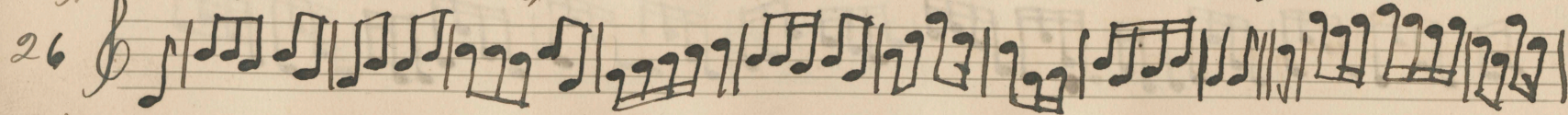


Shasse across



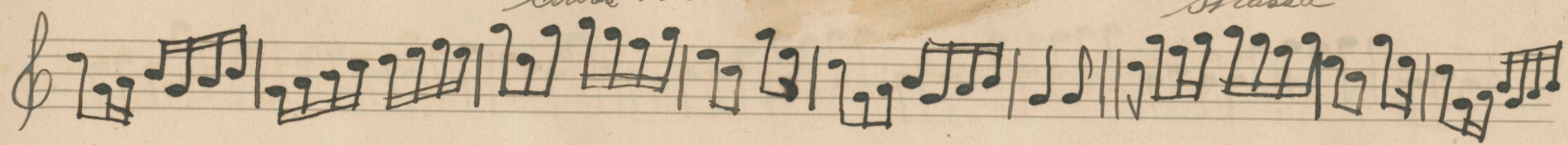
No. 2. Ballance all

Forward two



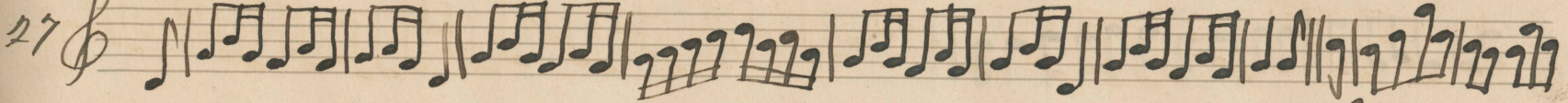
Carross over

Shassa

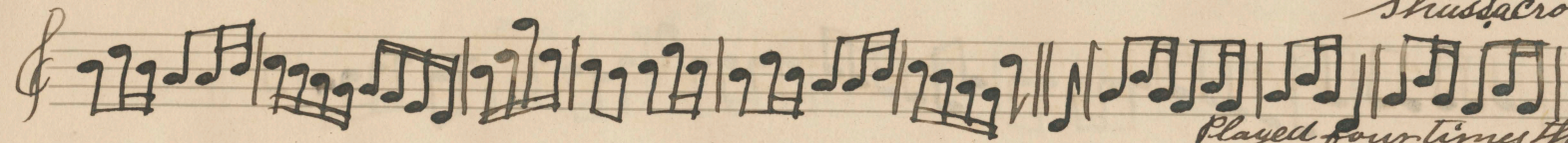


No 3 Promenade all

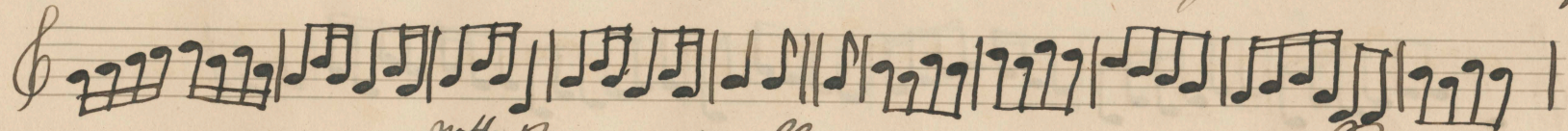
(Pantaboon contillation)



Shussacross

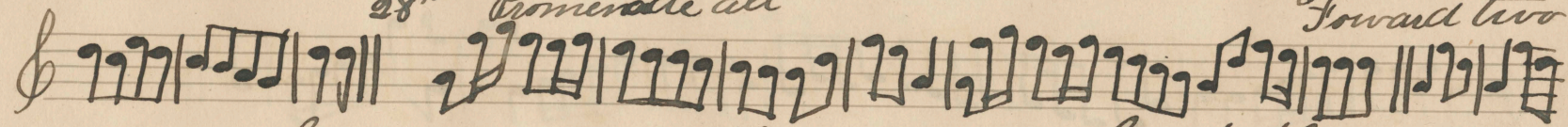


Played four times through



28 No 4. Promenade all

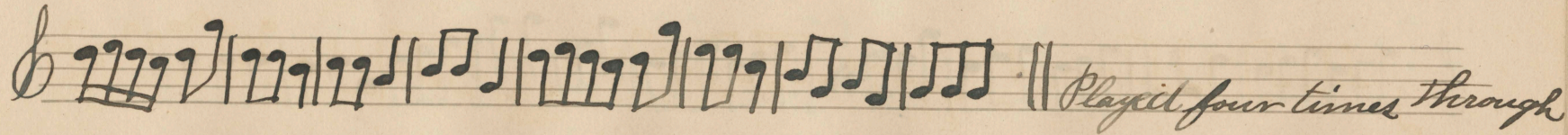
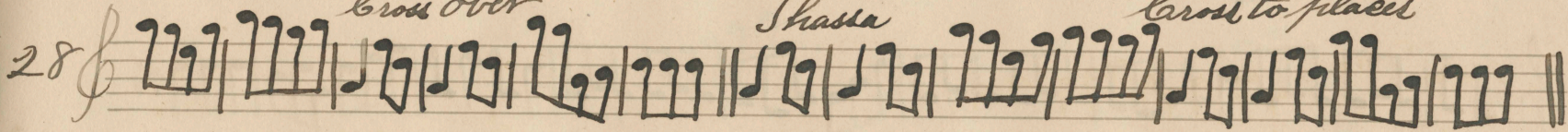
Forward two



Carross over

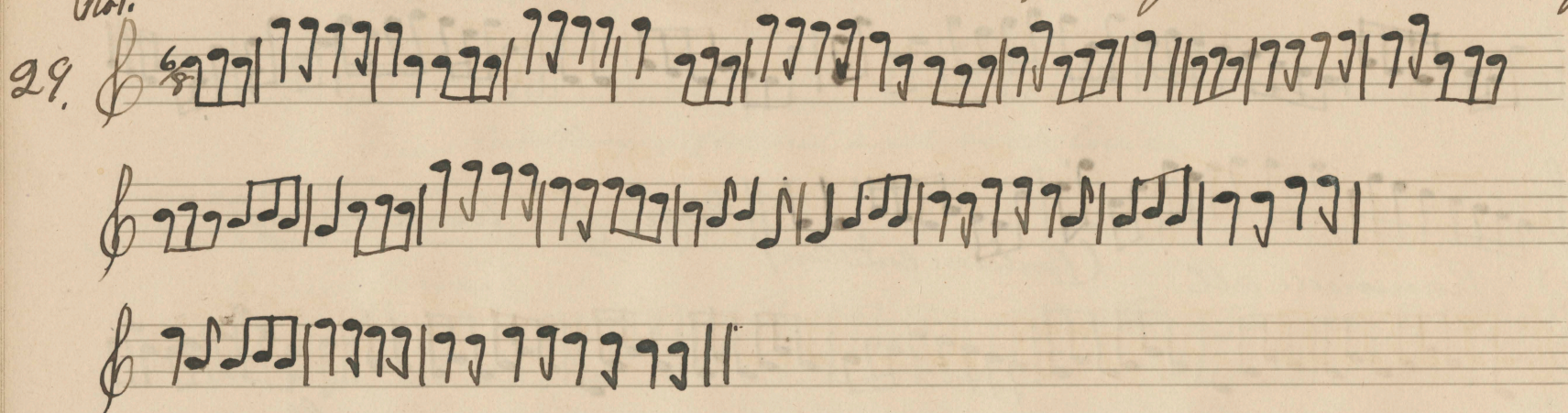
Shassa

Carross to places

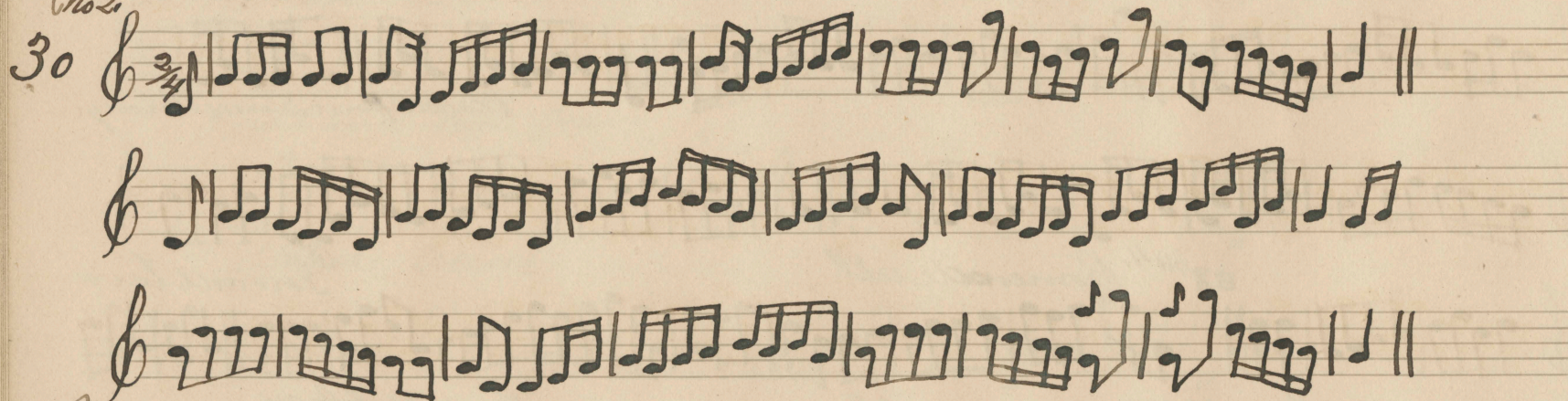


14. The celebrated cancer quadrille taught by Prof Stouch Reading 1860

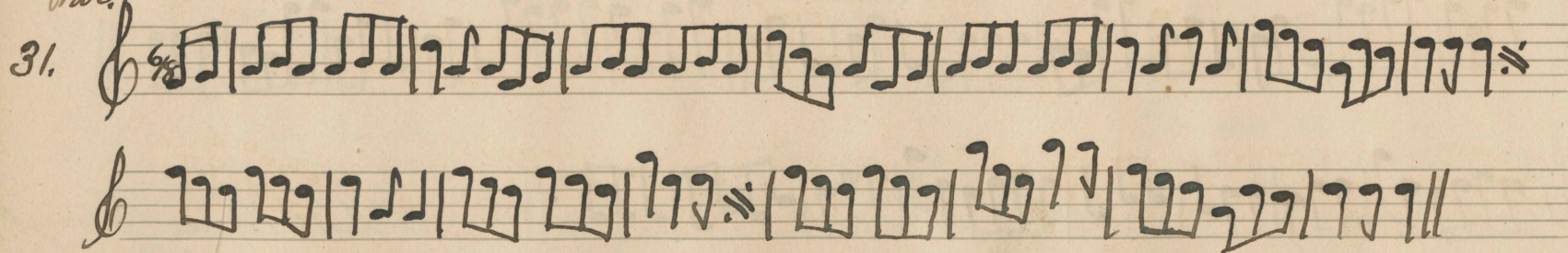
No. 1.



No. 2.



No. 3.

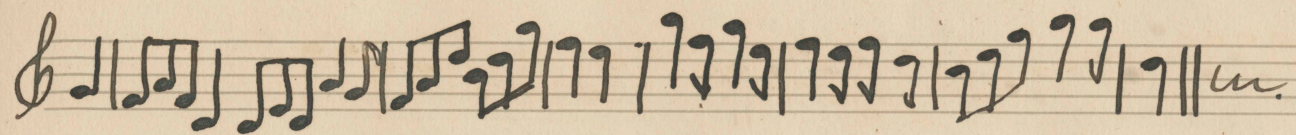
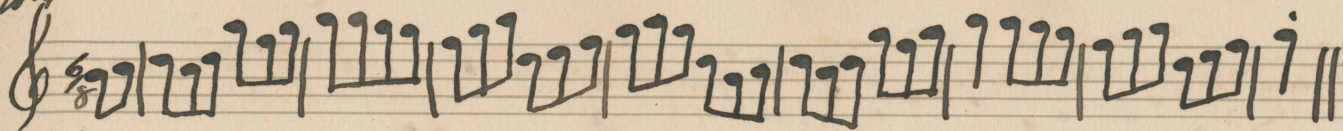


The celebrated Quadrille Continued

15

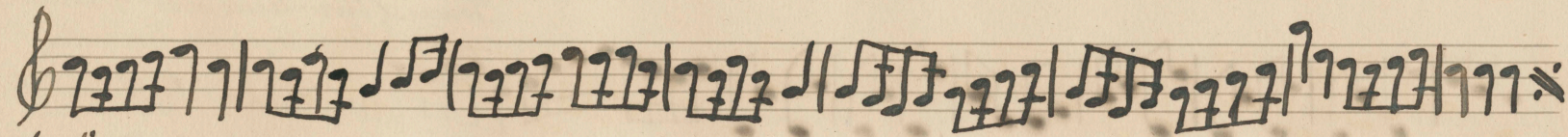
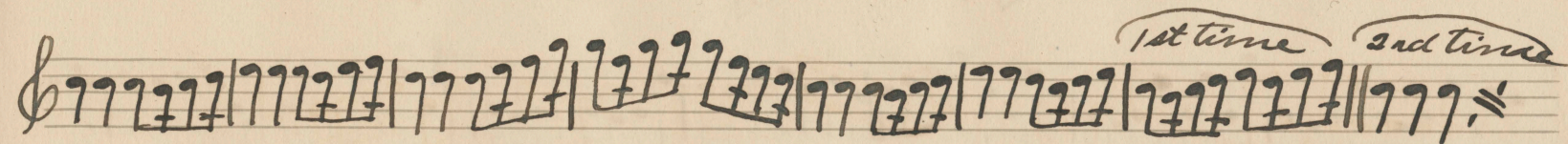
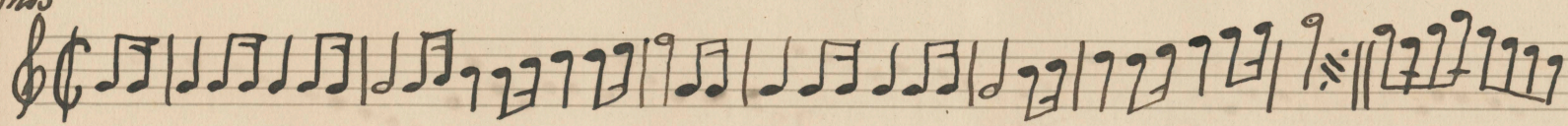
No 4

32.



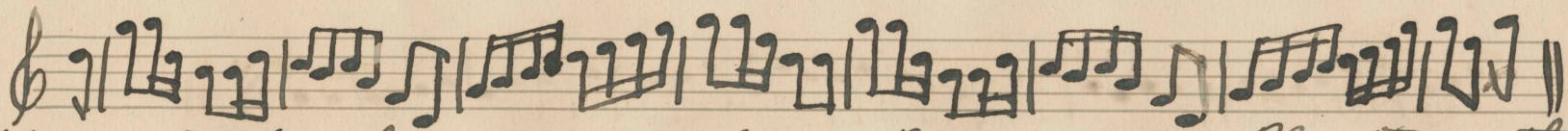
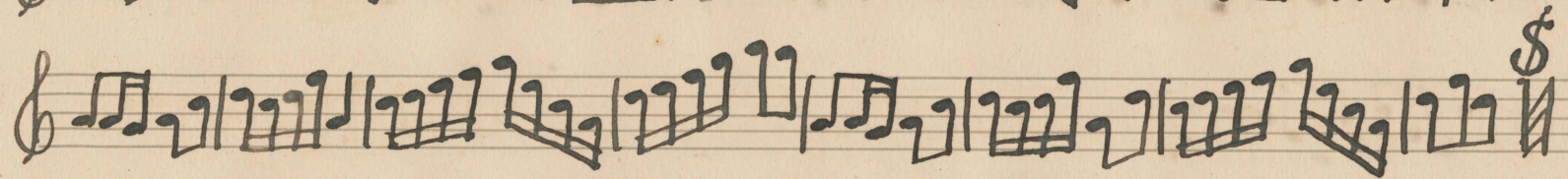
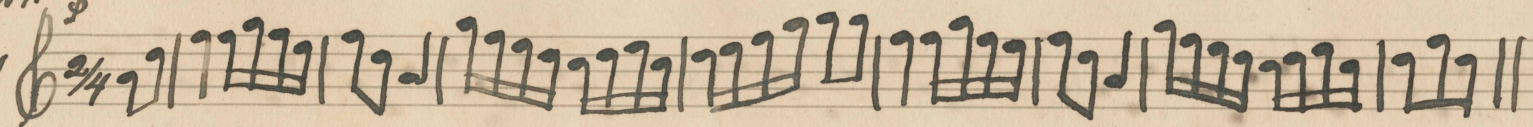
No 5

33



No 1. \$

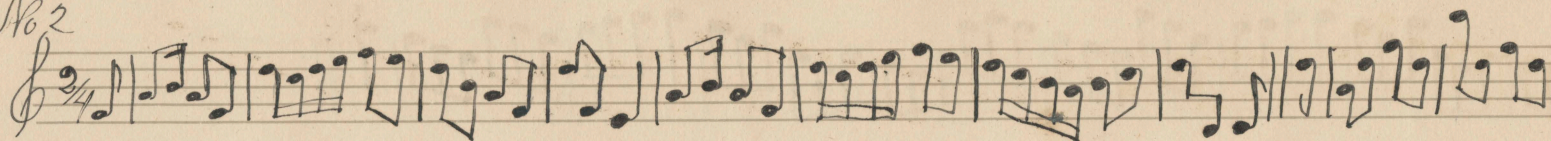
34



Right and Left four shall each take a change Promenade four Played twice through

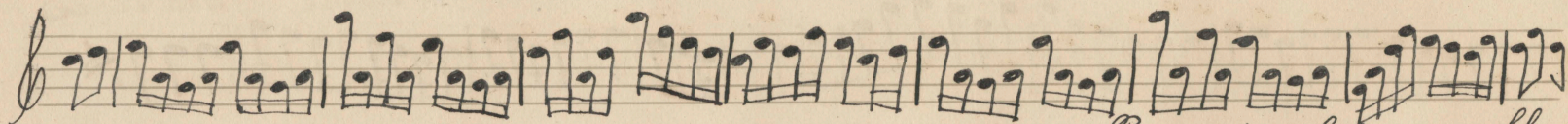
16

35 No 2

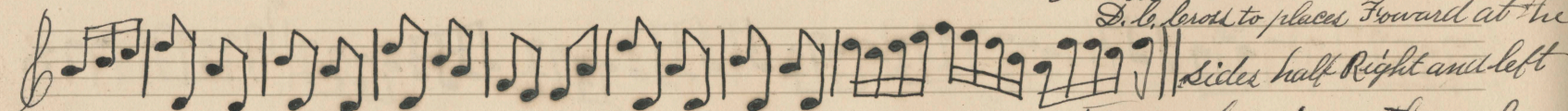


Cross to places / Balance all.
Played four times through

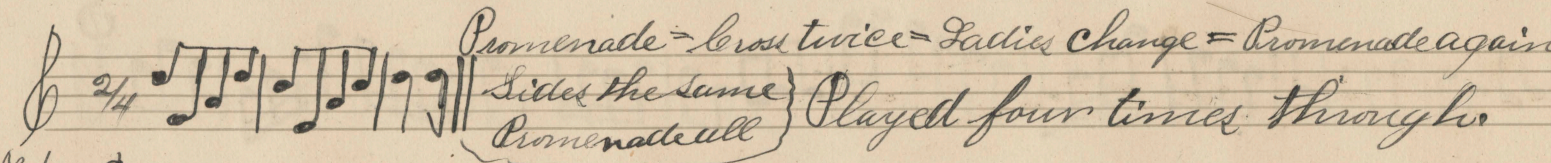
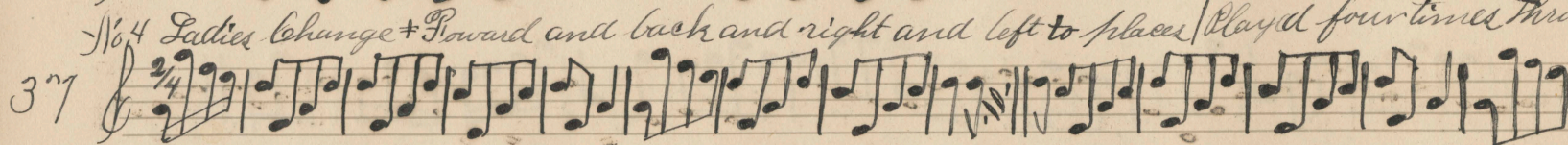
36 No 3



Toward two - cross over - Shasse
D. to cross to places Toward at the

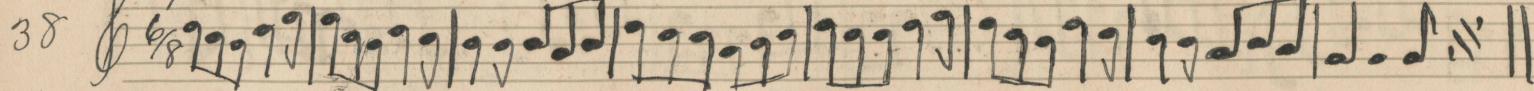


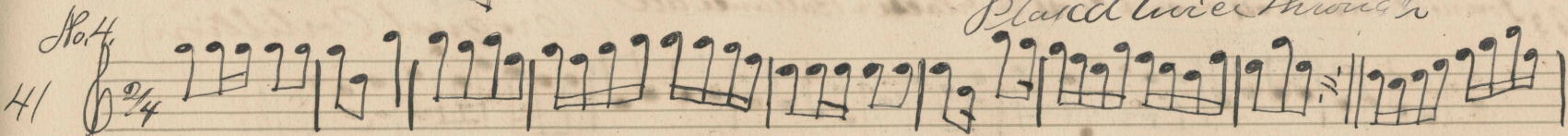
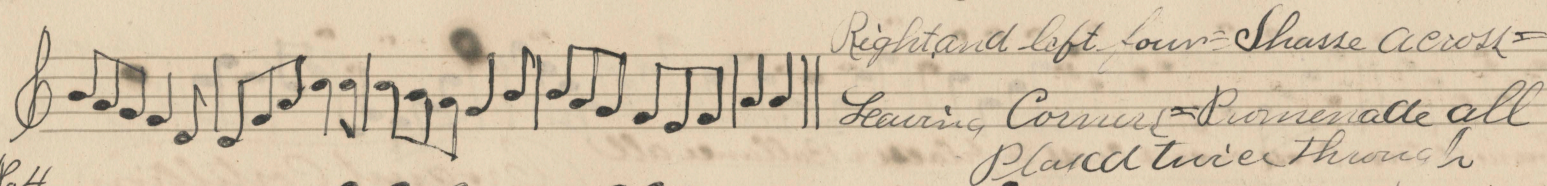
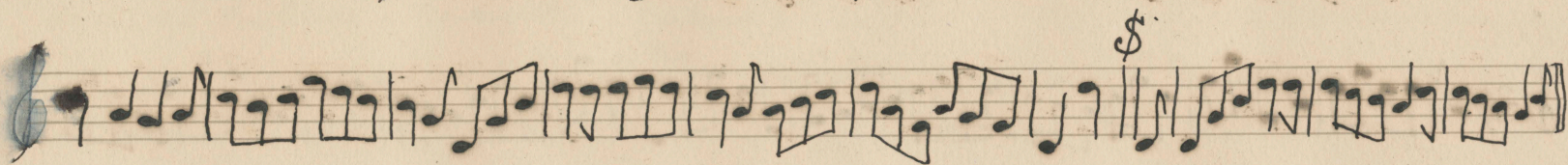
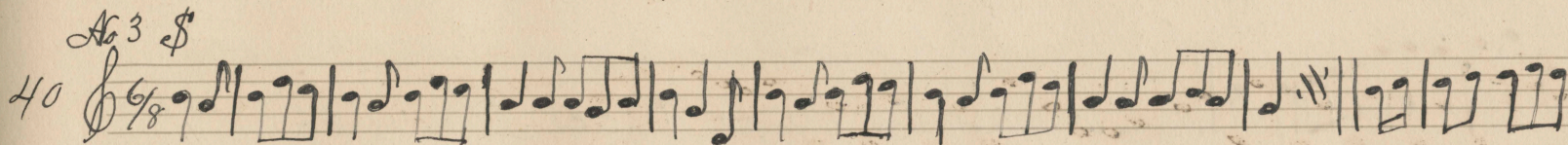
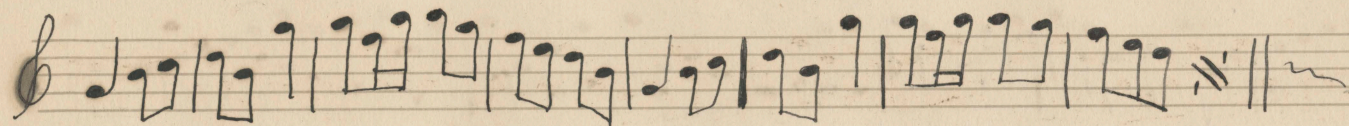
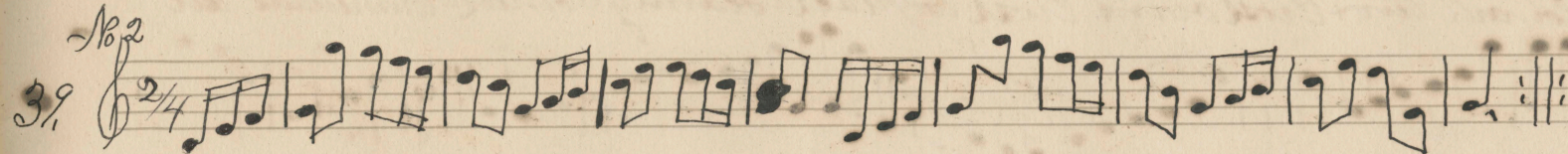
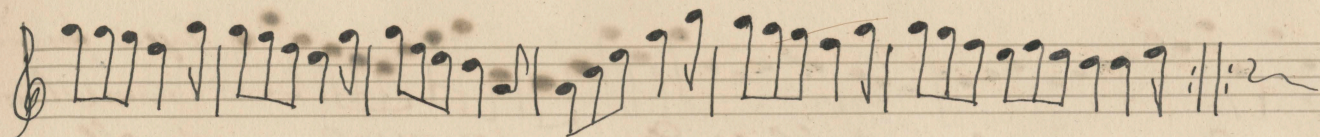
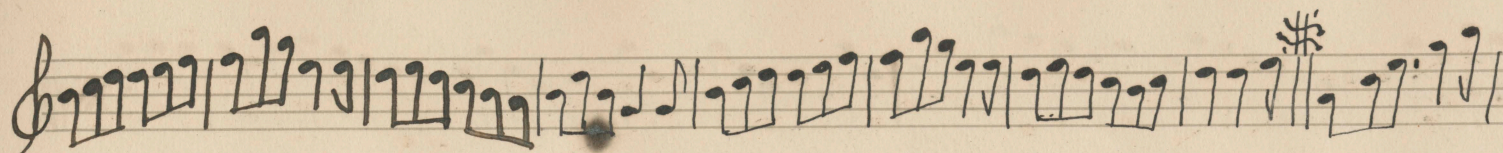
No 4 Ladies change + Toward and back and right and left to places / Played four times through

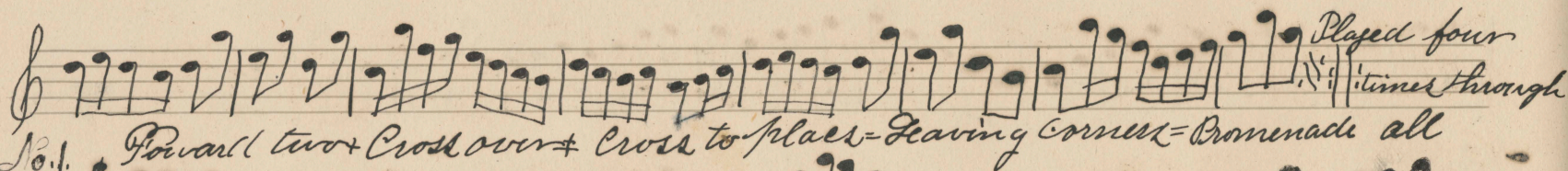
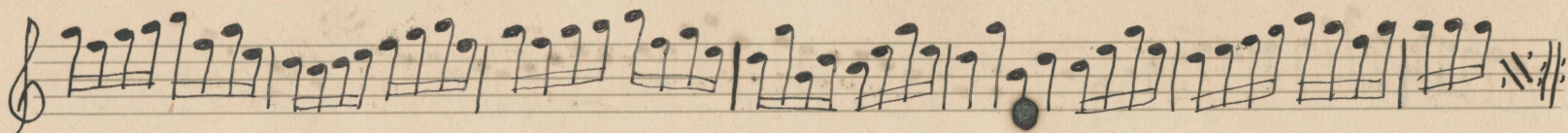


Sides the same
Promenade all } Played four times through.

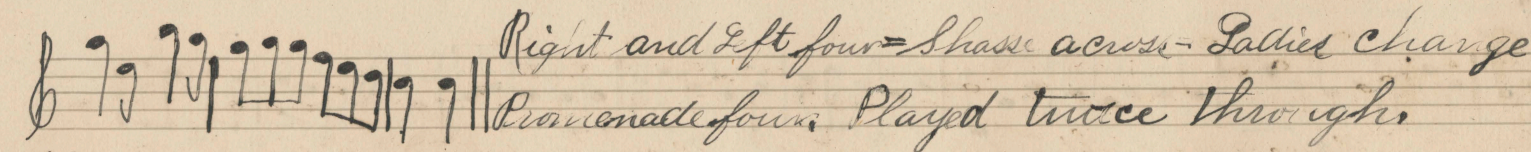
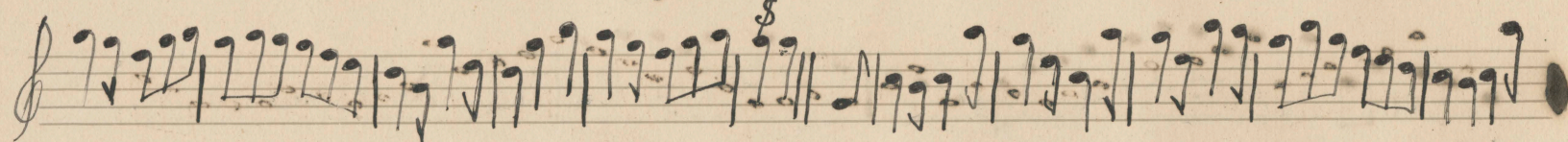
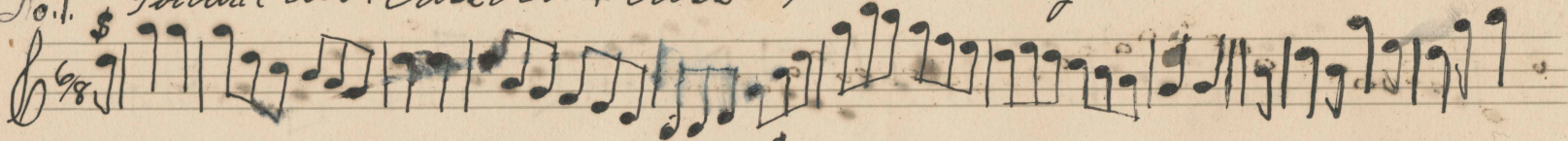
4 - No 5 \$





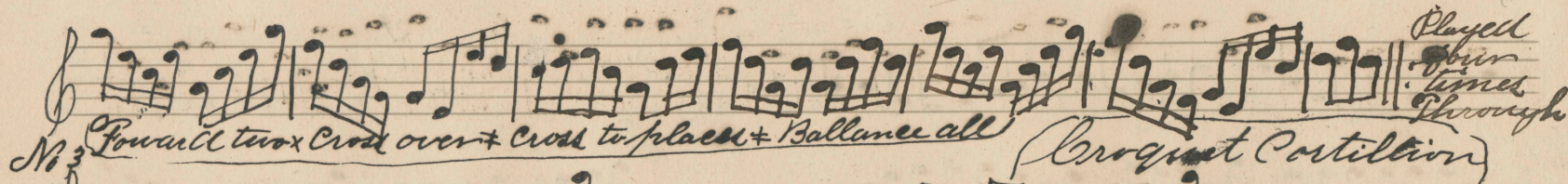
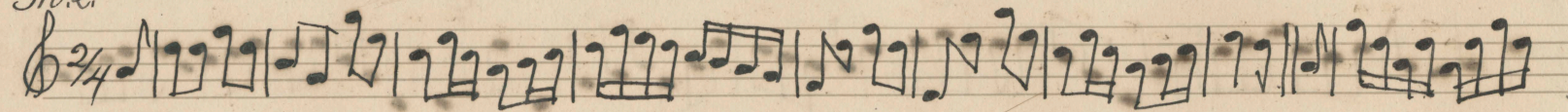
10-
42

No. 1. Forward two + Cross over + Cross to place - Leaving corner - Promenade all

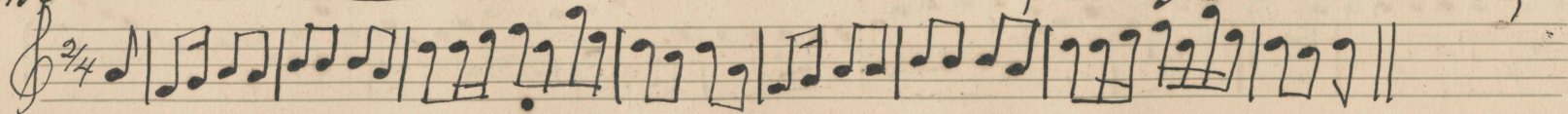


No. 2.

43

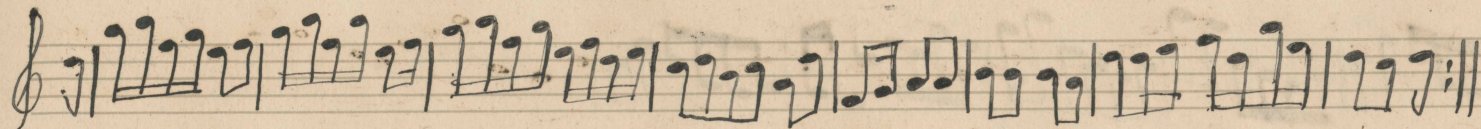
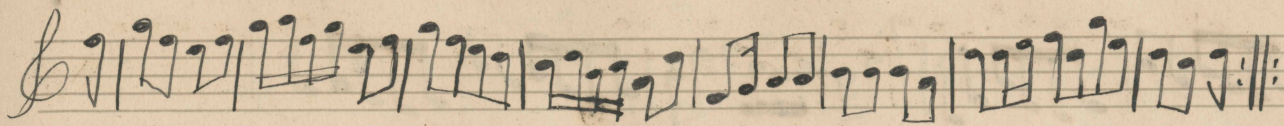


44,

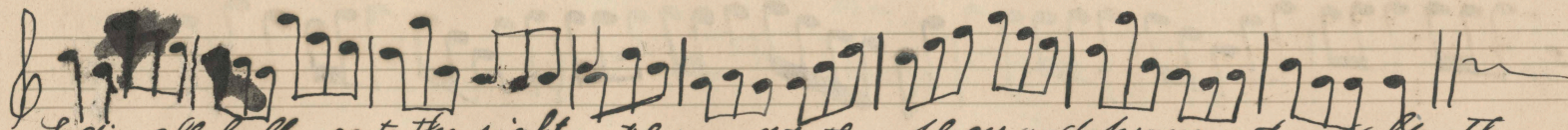
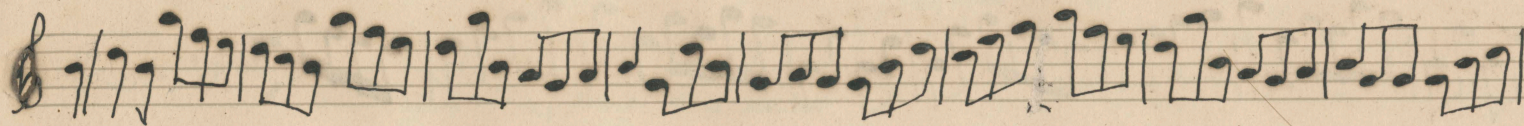
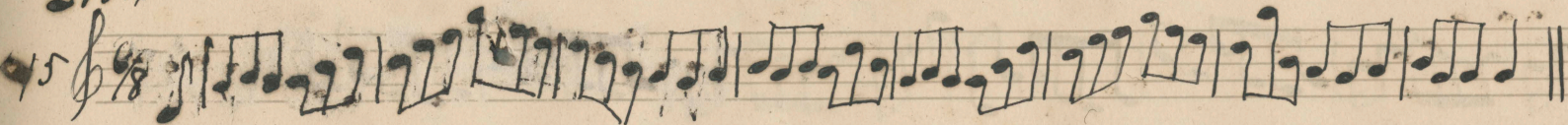


Croquet Costillion Continued

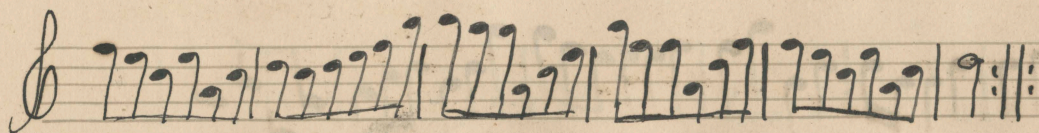
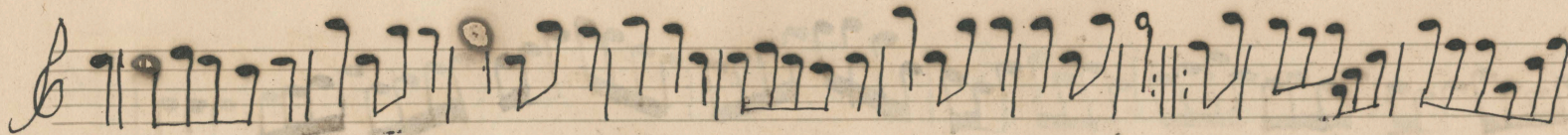
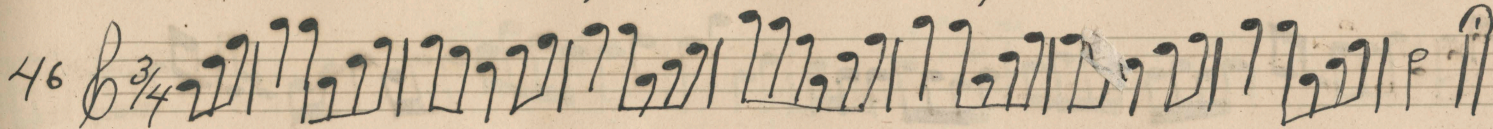
19



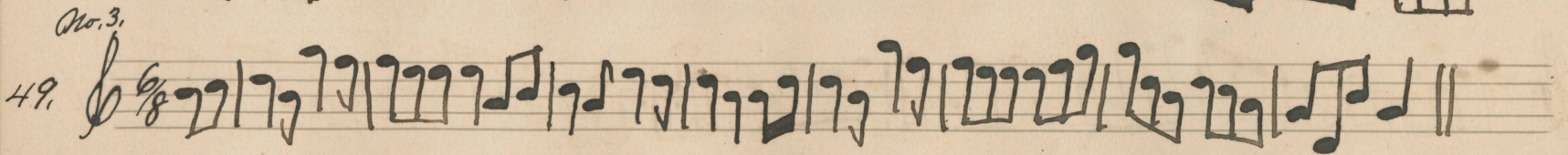
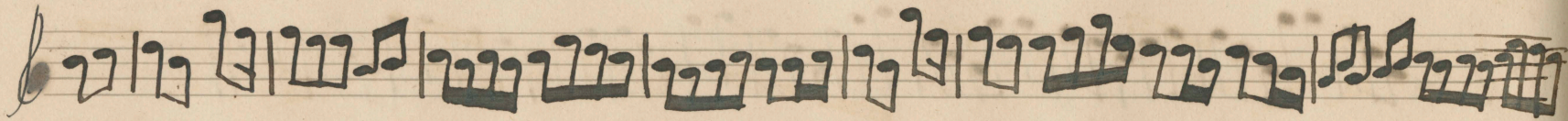
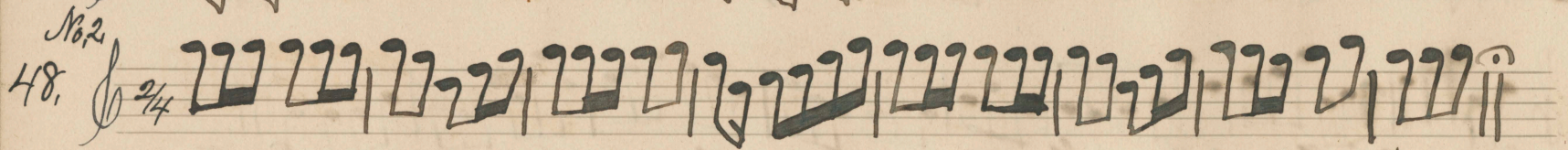
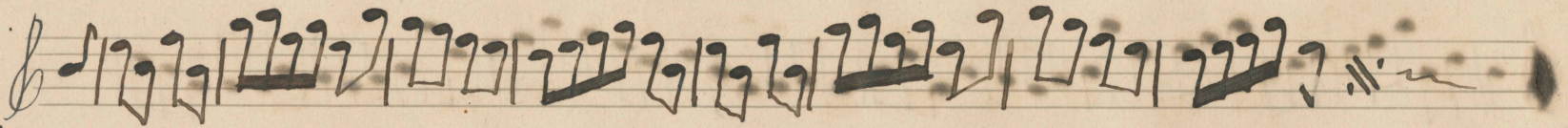
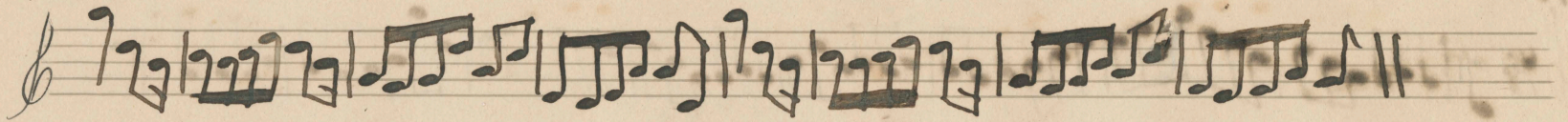
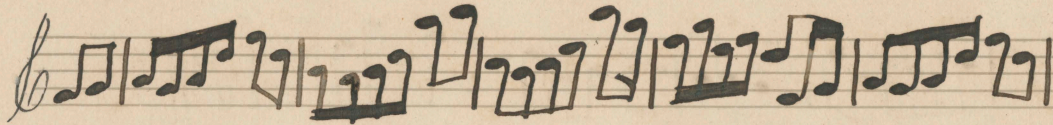
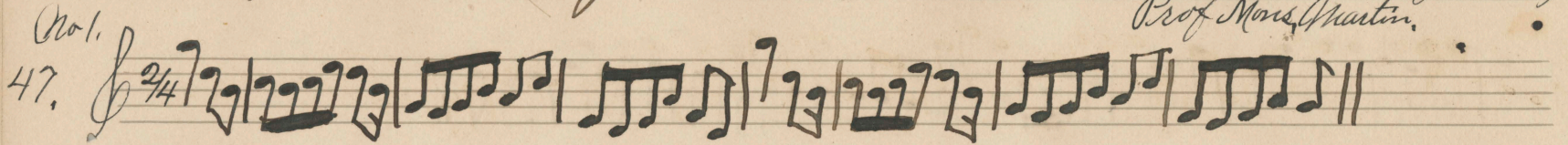
No 4

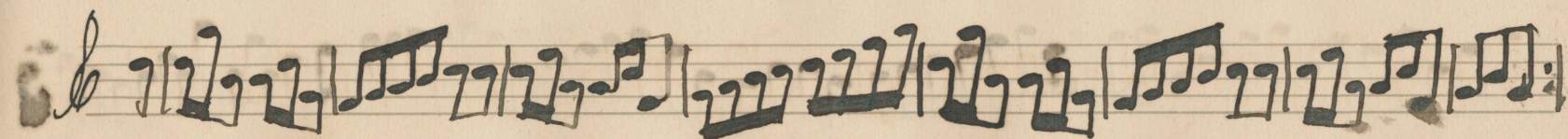
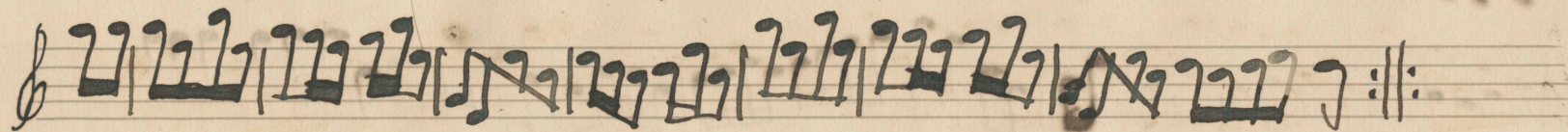
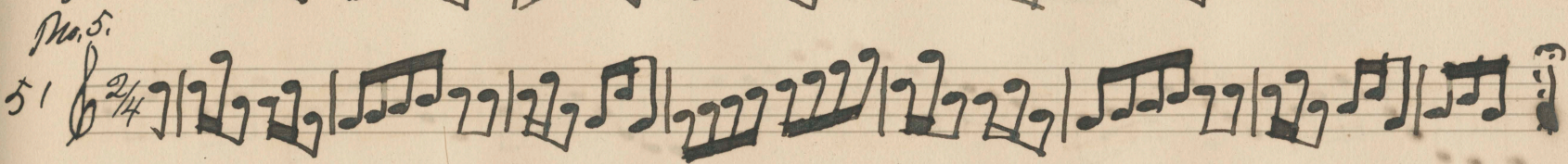
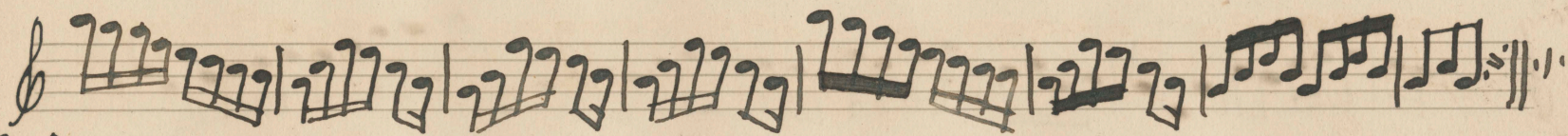
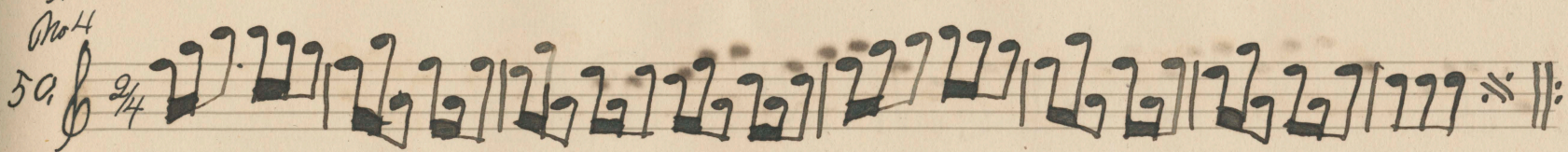
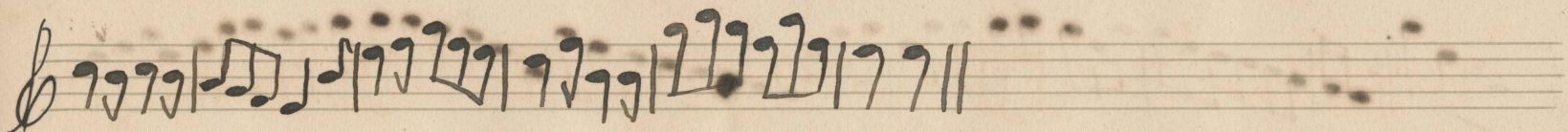
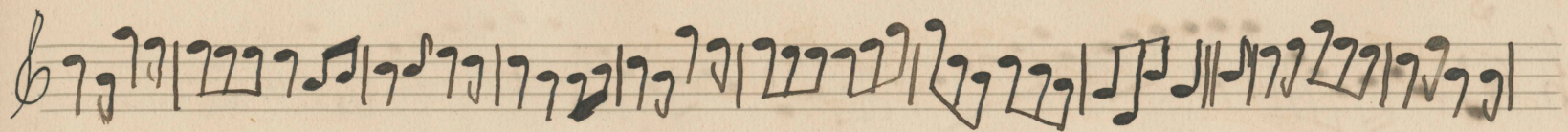
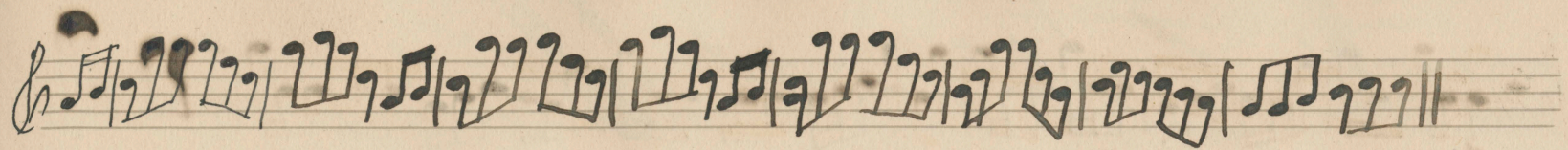


Ladies all ballance to the right until round to these places and promenade all Gentlemen same



20 Philadelphia Assembly Building Polka Quadrille as taught by
Prof. Mous. Martin.





Handwritten musical score for three pieces, numbered 52, 53, and 54. The notation is in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4.

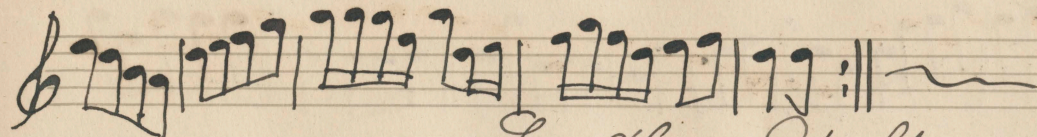
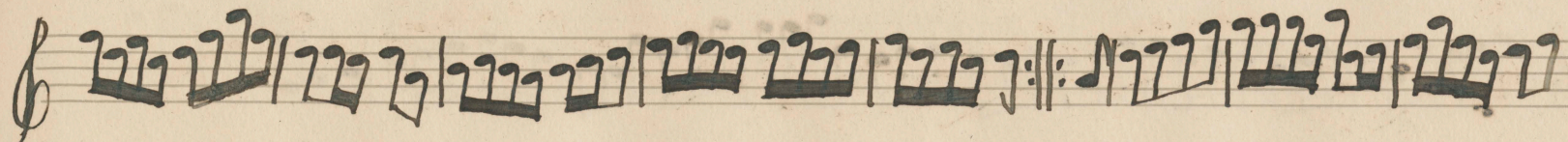
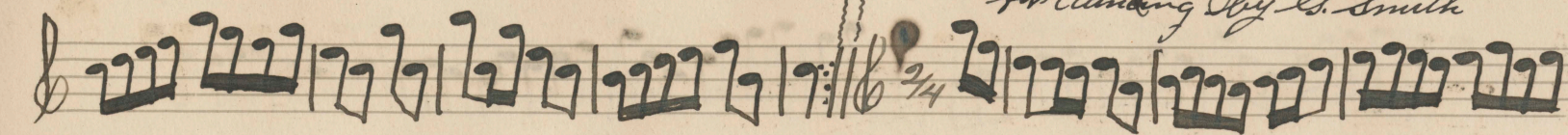
52 (No. 1) \$

53 (No. 2)

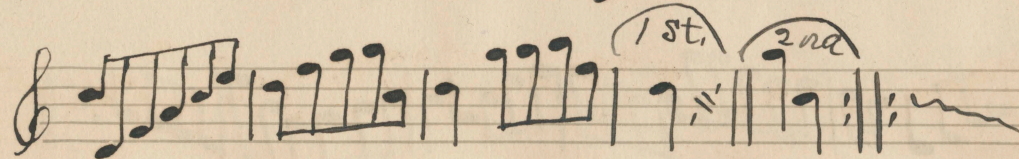
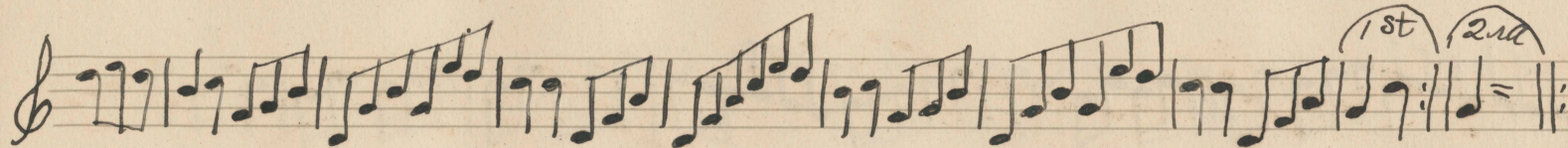
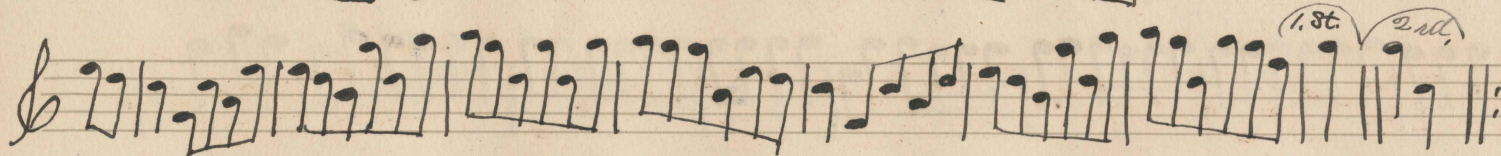
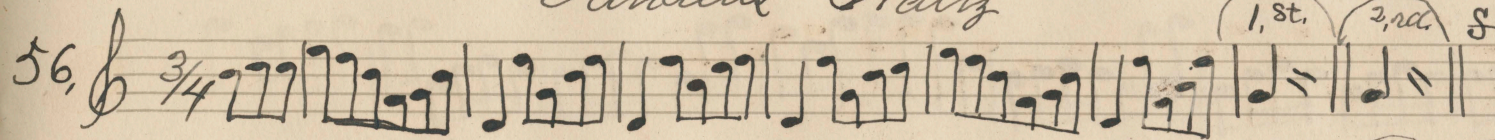
54 (No. 3)

The score consists of three staves of music, each containing a single melodic line. The notation is in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4.

Old Bob Ridley Contillon altered
for dancing by G. Smith 2 3



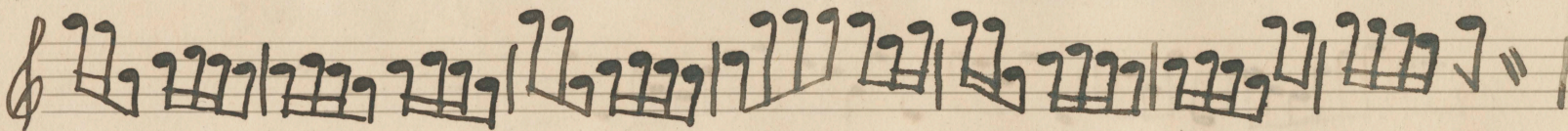
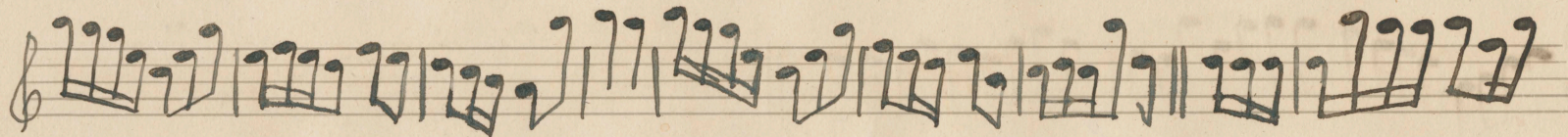
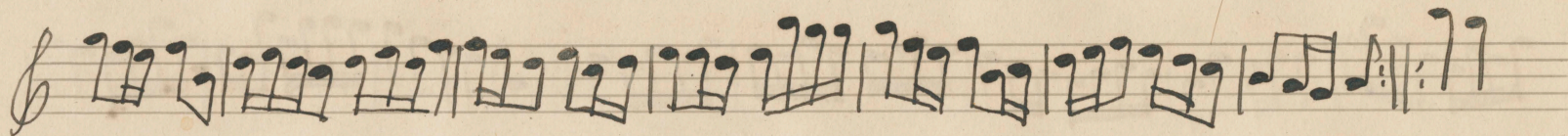
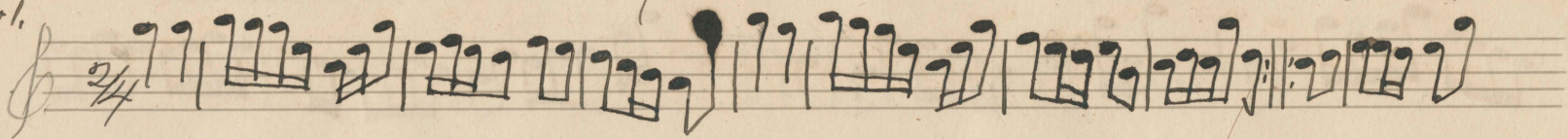
Ländler Waltz



24.

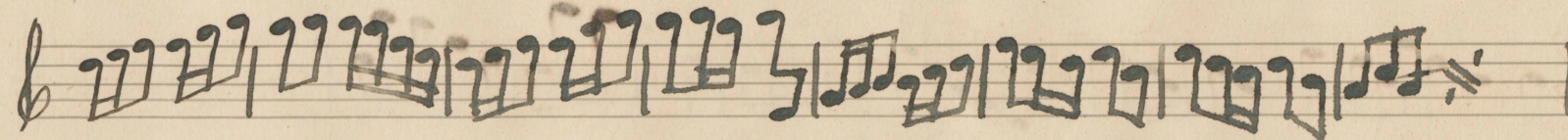
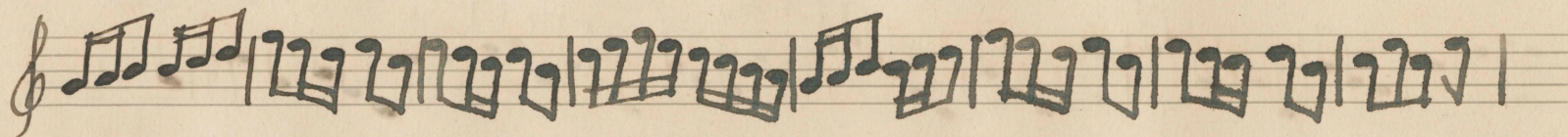
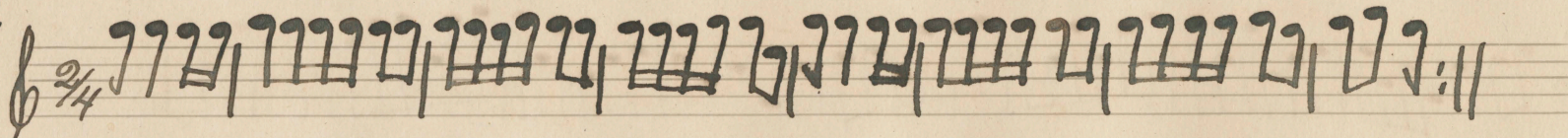
American Polka Quadrille which beat all the foreign

No. 1.

13
57

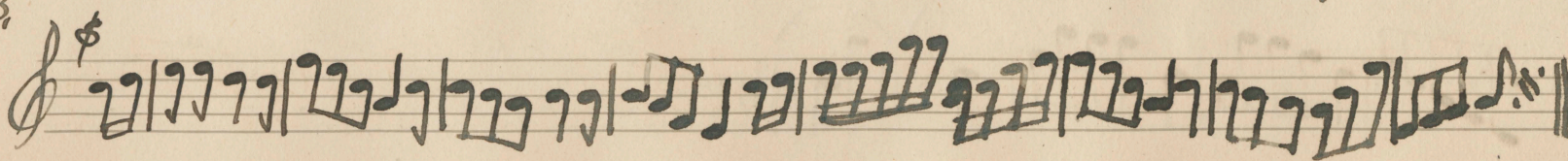
No. 2.

58.



No. 3.

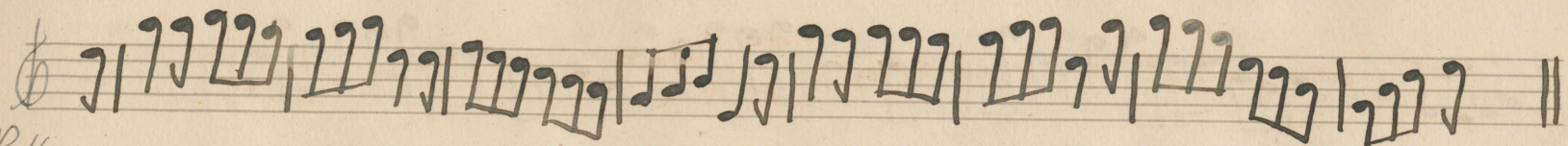
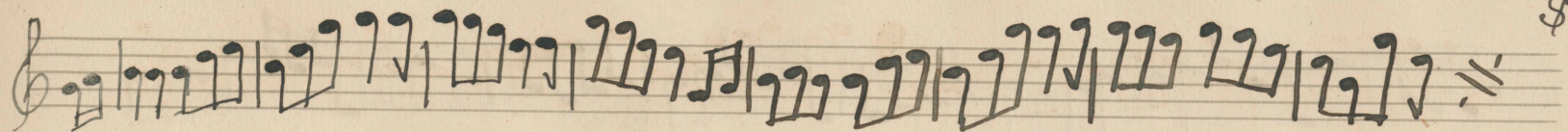
59



American Polka Quadrille Continued

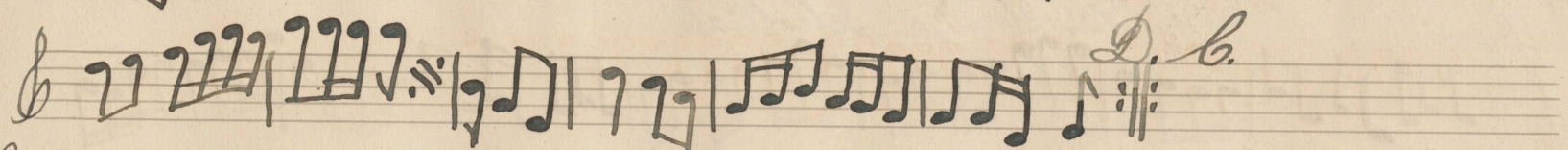
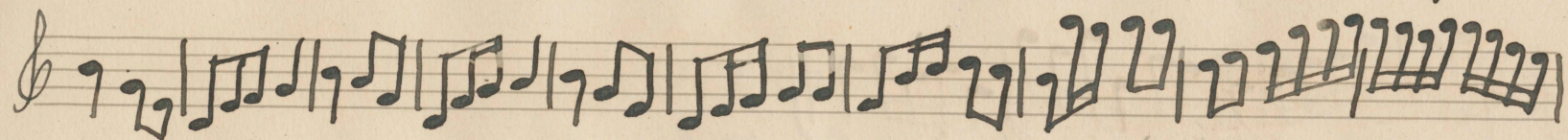
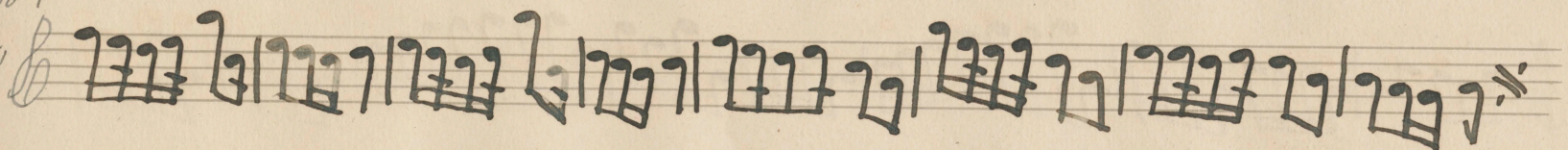
25

\$



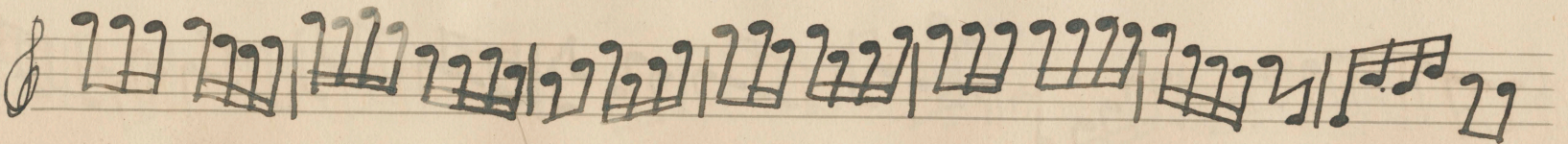
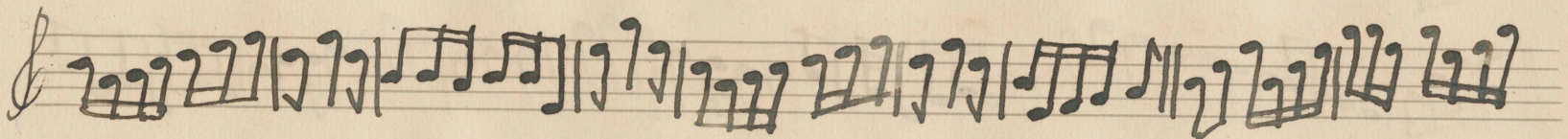
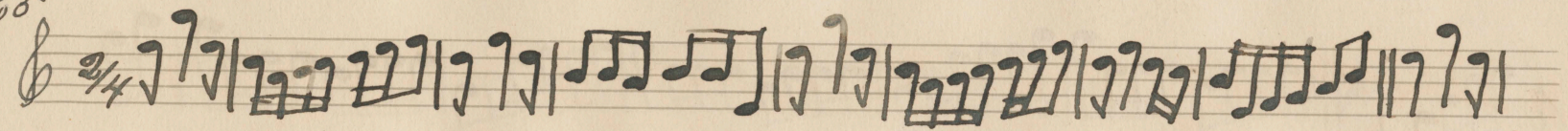
No 4

60

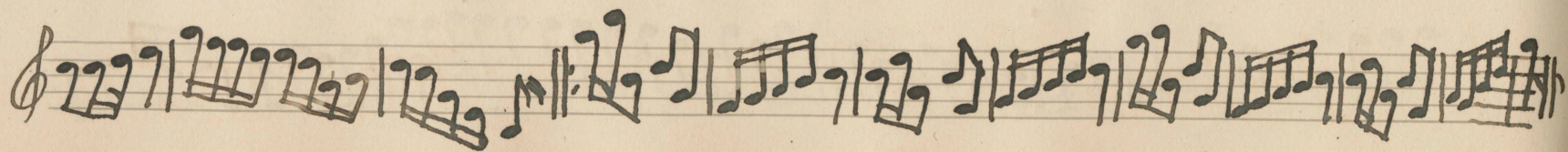
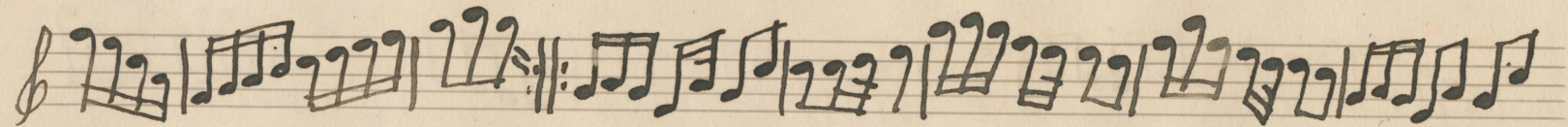
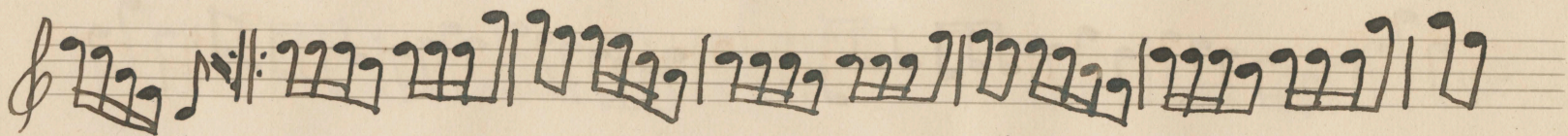
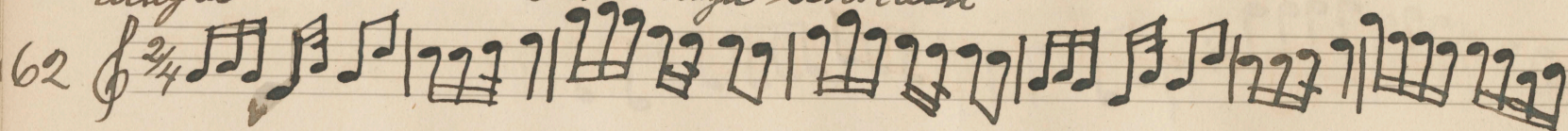
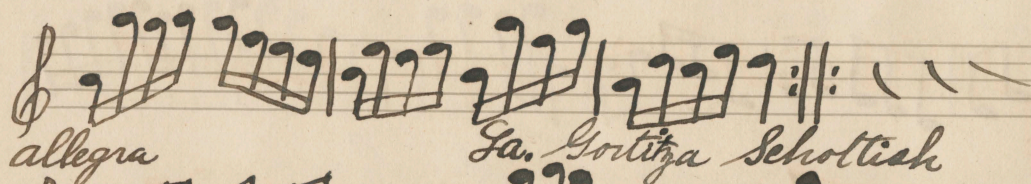
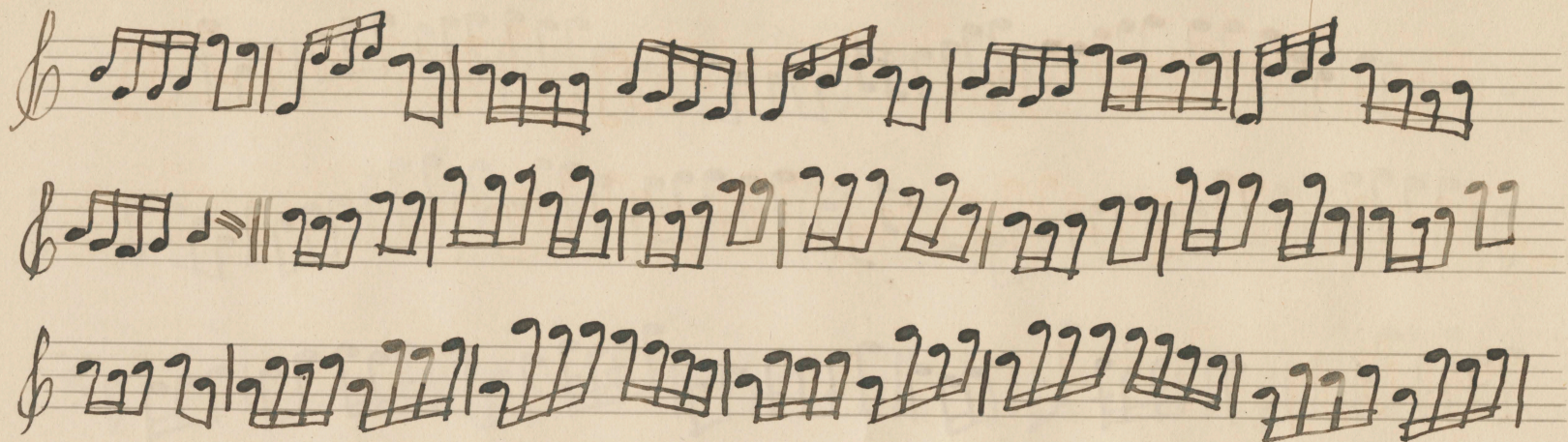


No 5

61



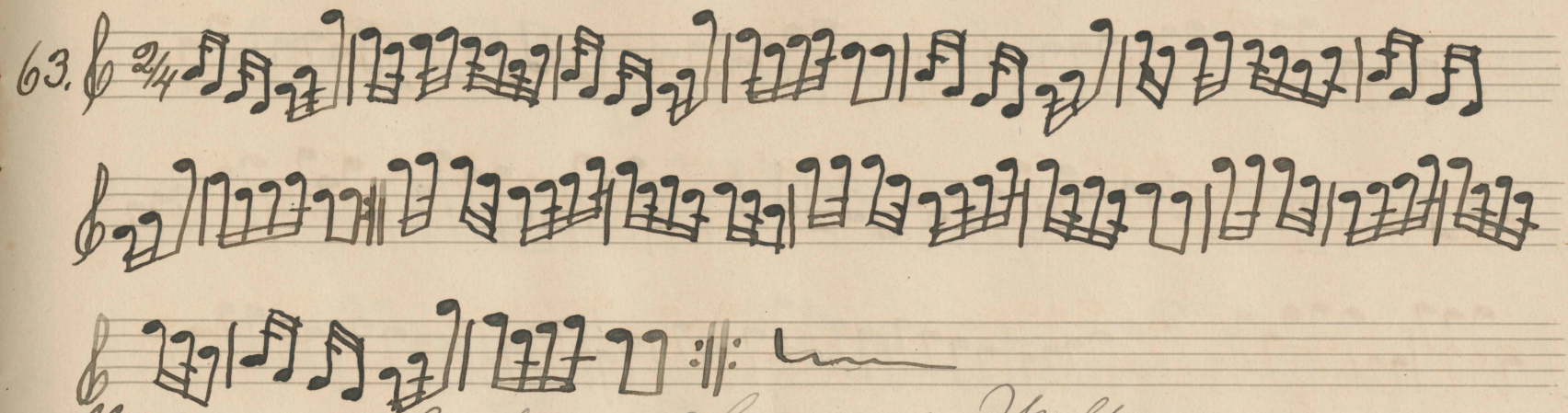
26 American Polka Quadrills continued



New and Favorite Schottisch

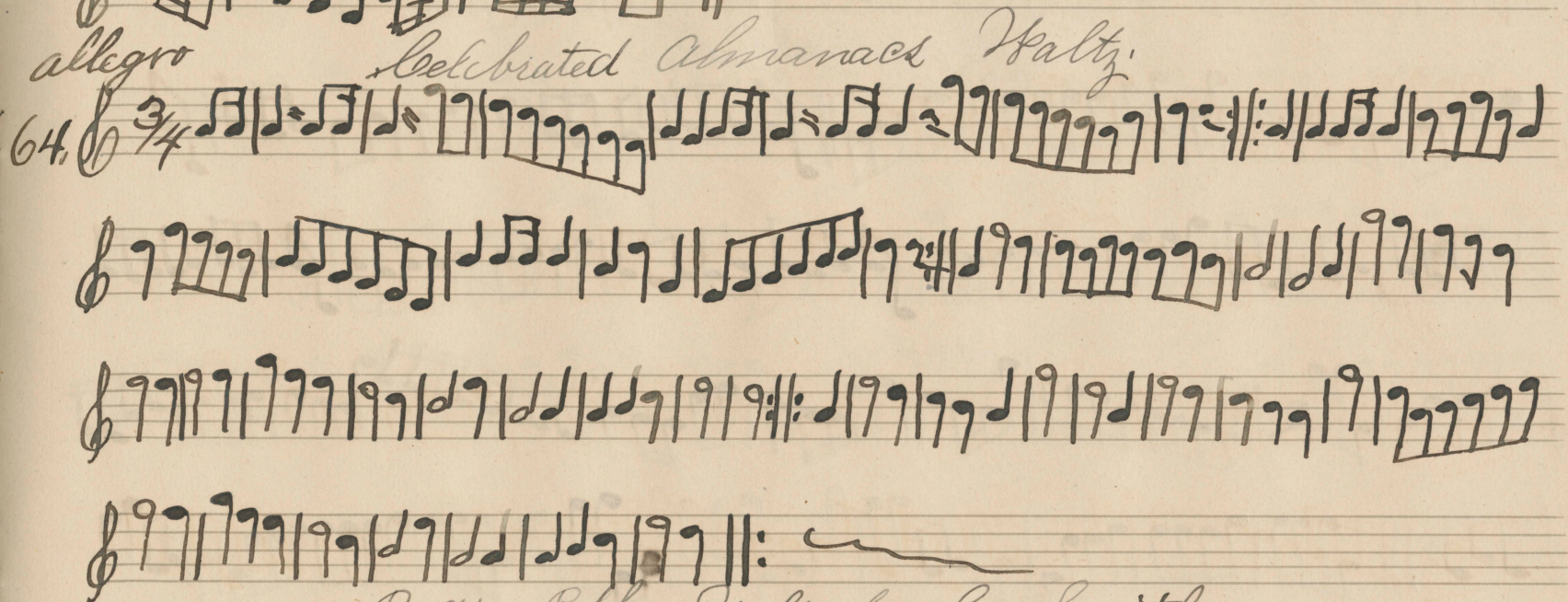
27

63. $\frac{2}{4}$



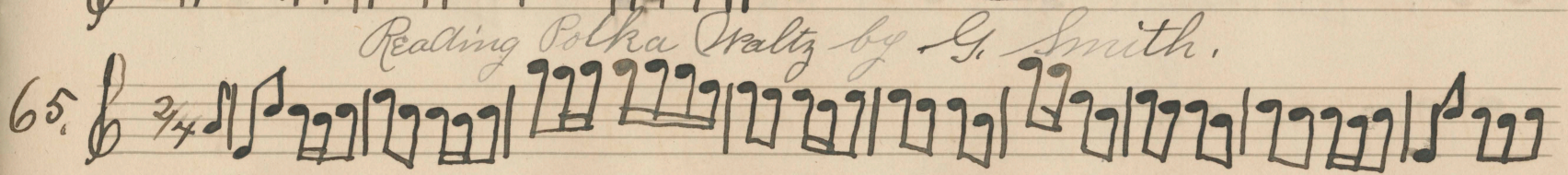
allegro Celebrated Almanac Waltz.

64. $\frac{3}{4}$

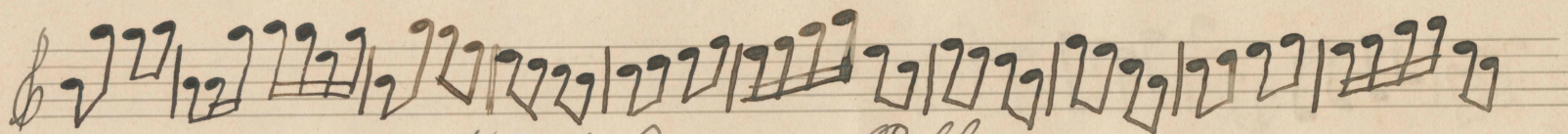
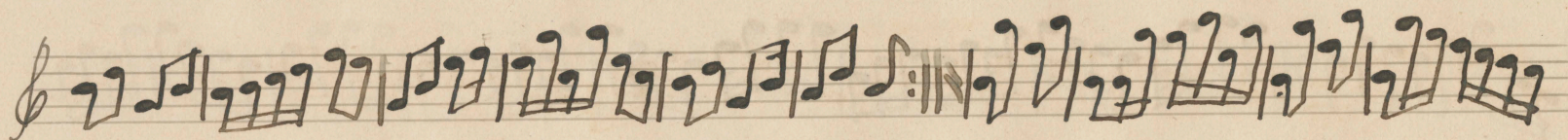
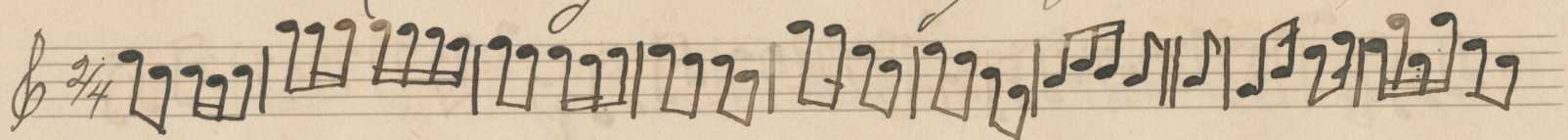


Reeling Polka Waltz by G. Smith.

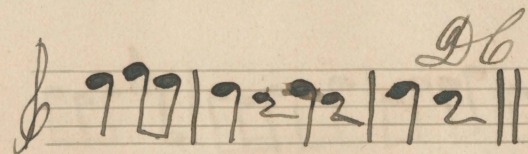
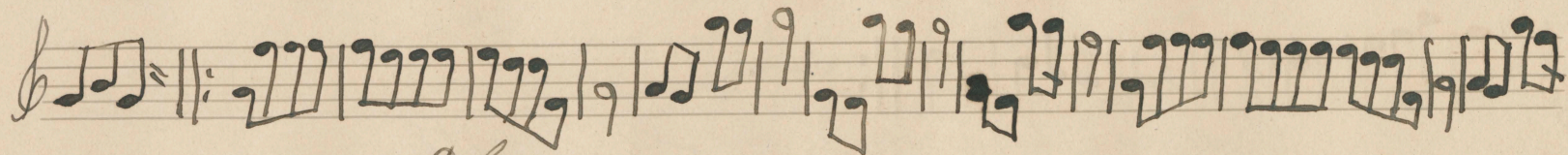
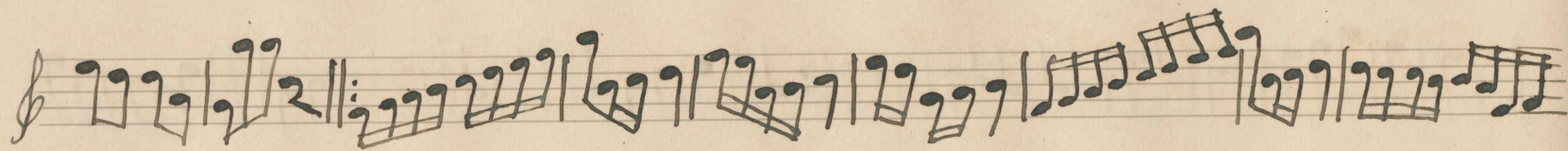
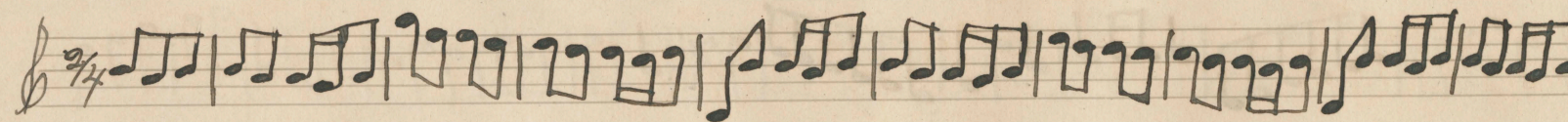
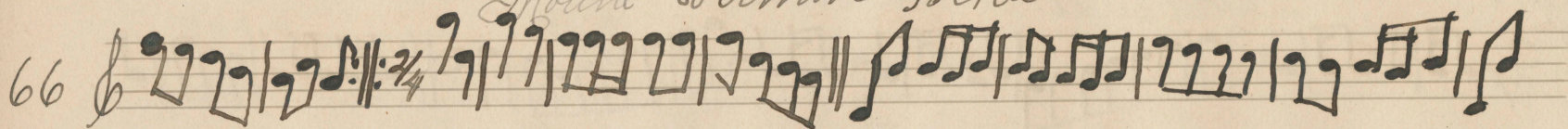
65. $\frac{3}{4}$



Reaching Polka Waltz by G. Smith

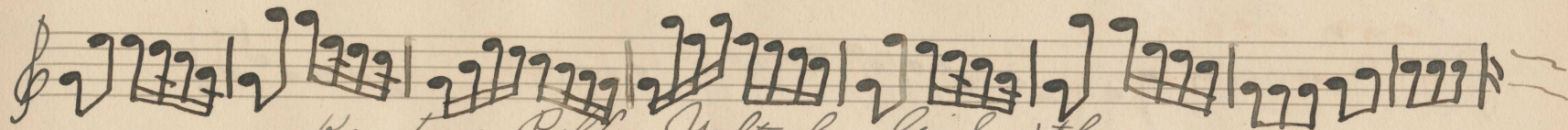
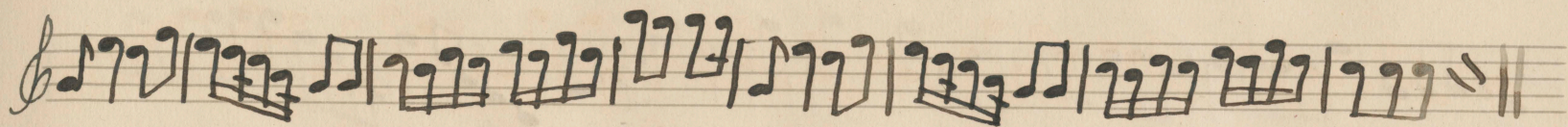
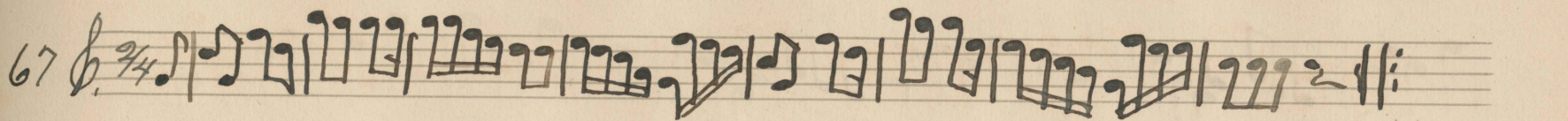


Mount Vernon Polka

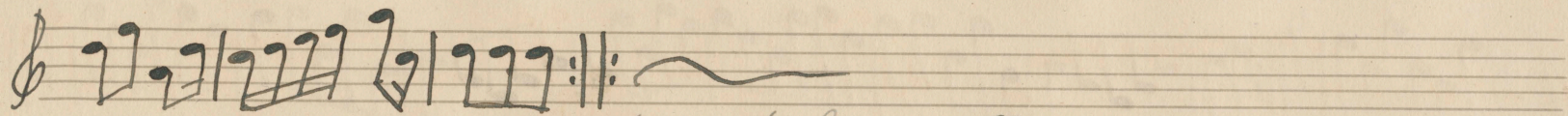
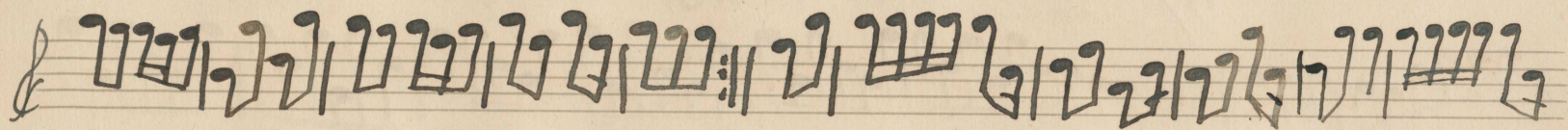
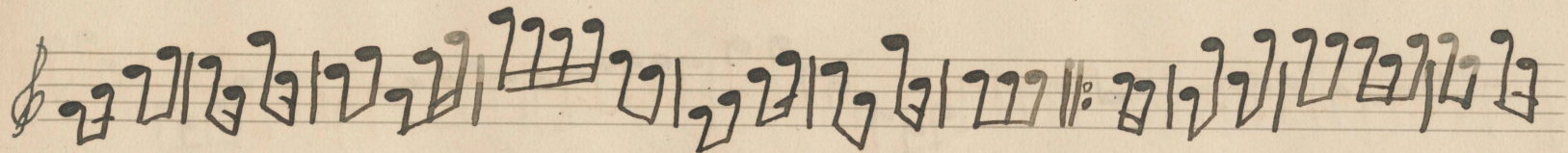
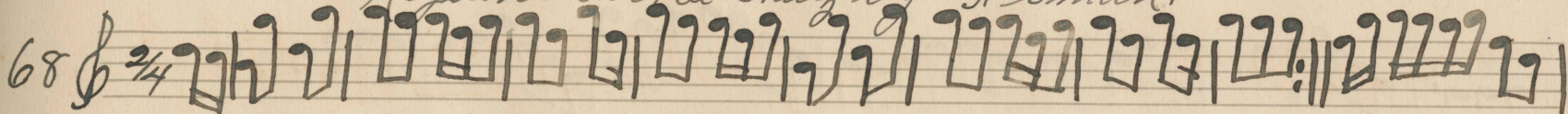


New Scottish

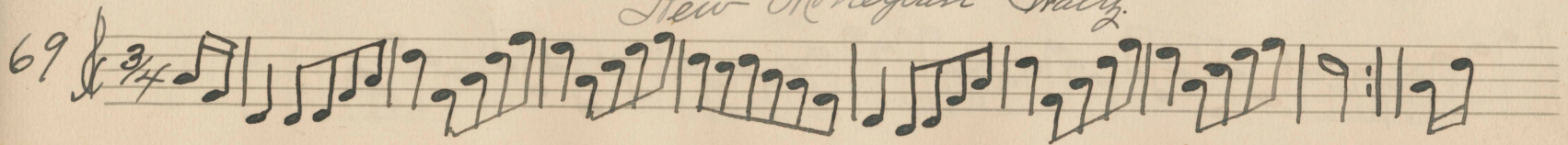
29



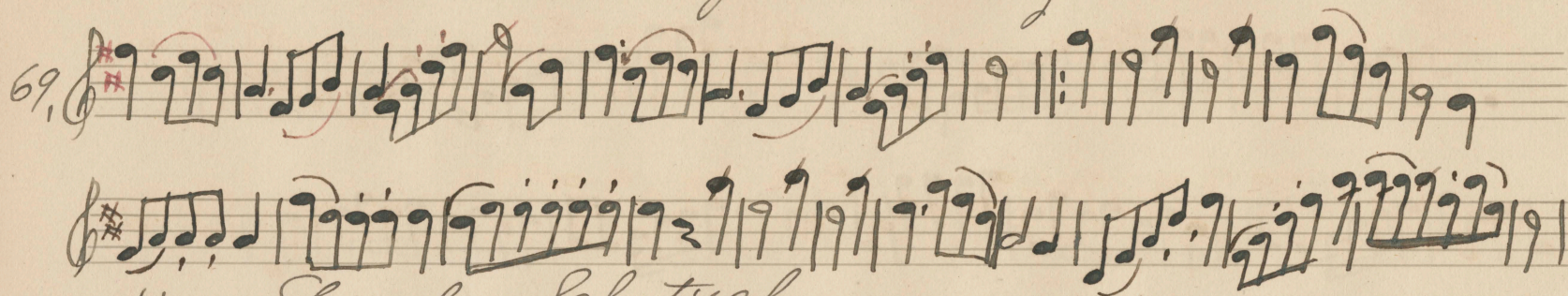
Keystone Polka Waltz by G. Smith.



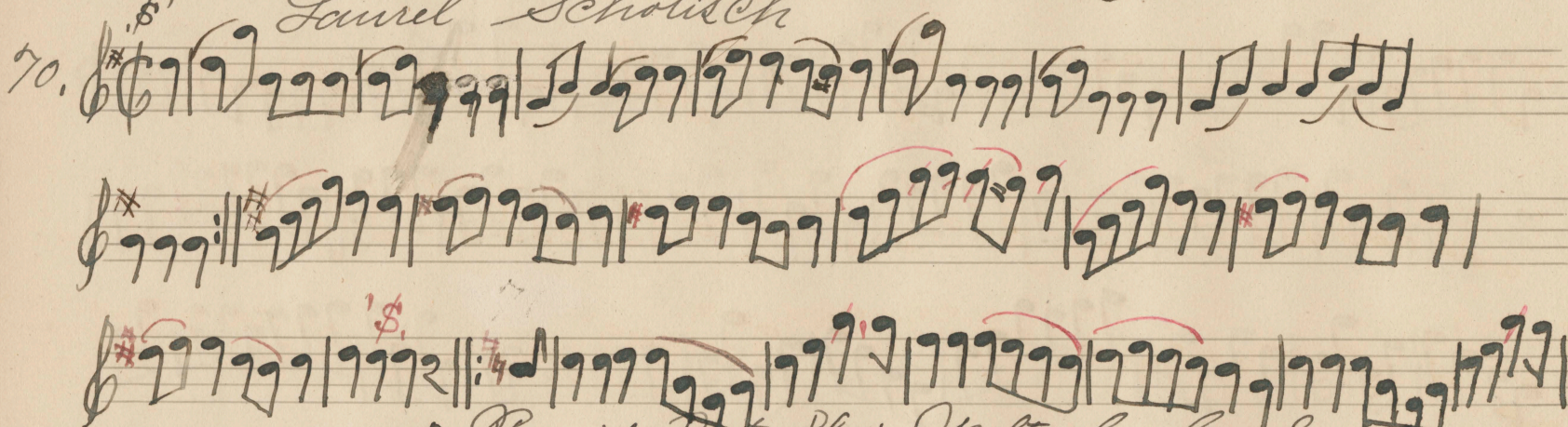
New Mohegiam Waltz.



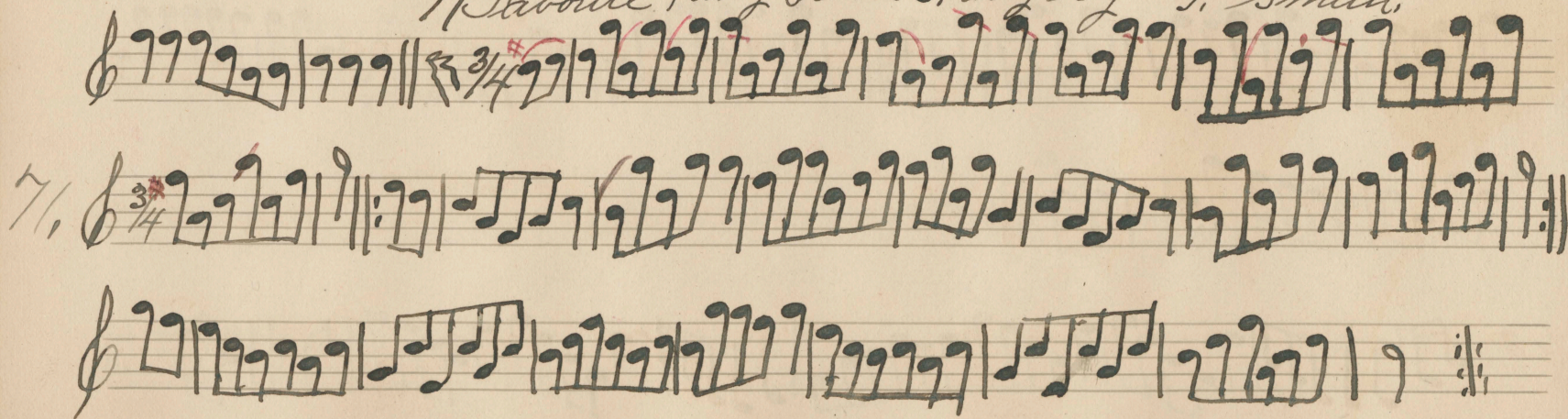
New Norwegian Waltz



Laurel Schotisch

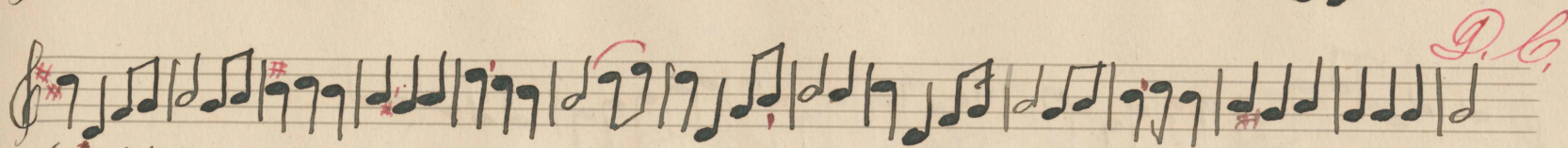
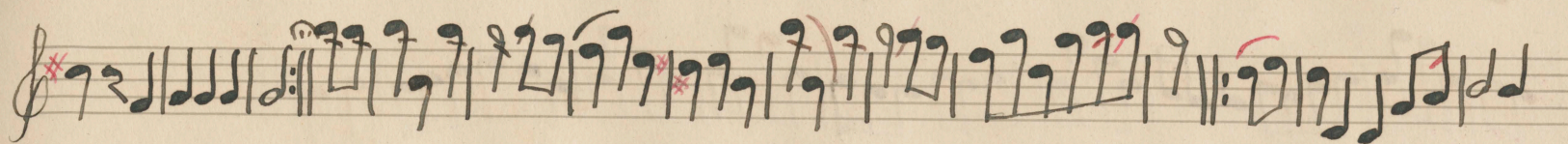
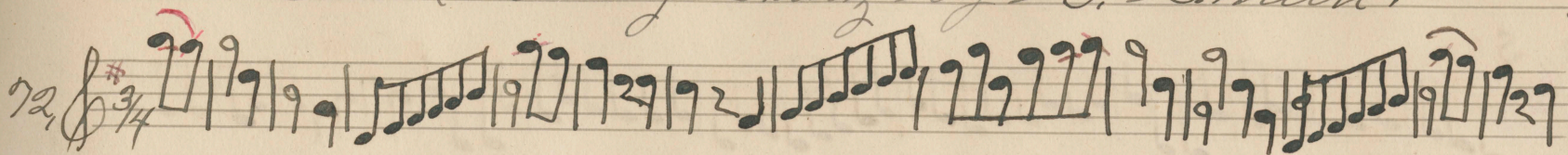


Favorite Party Plain Waltz by G. Smith

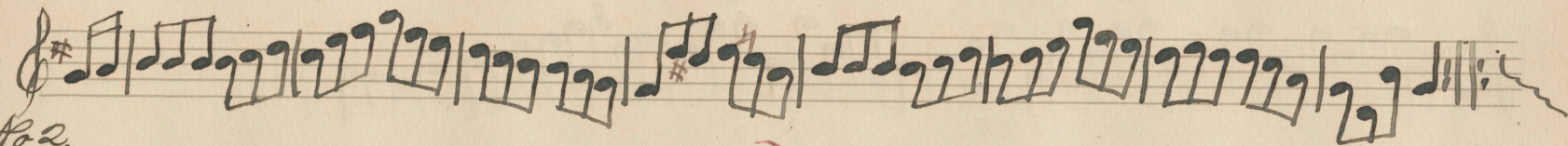
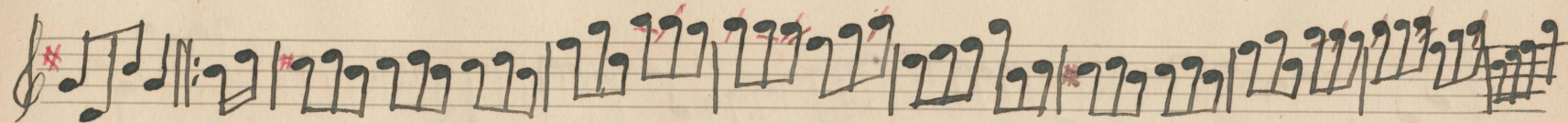


Berks County Waltz by G. Smith.

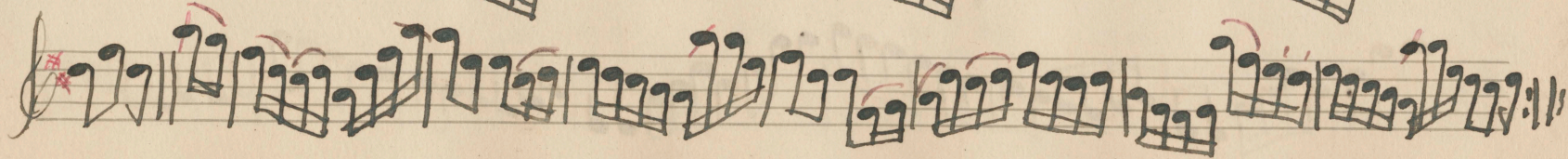
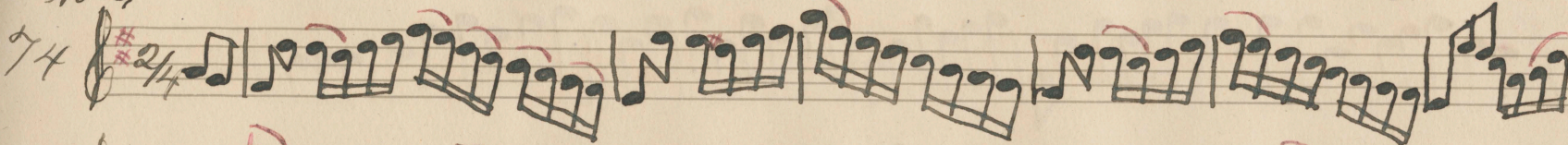
31,



14. No. 1. \$



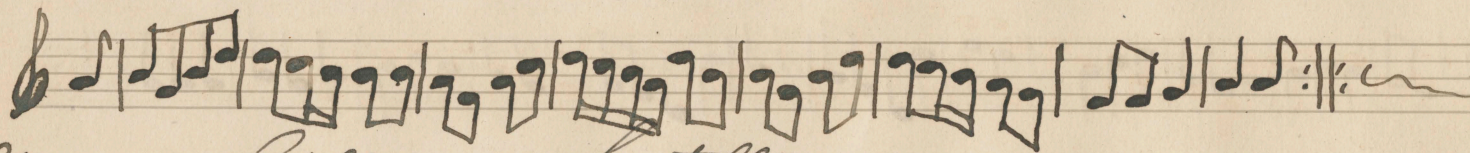
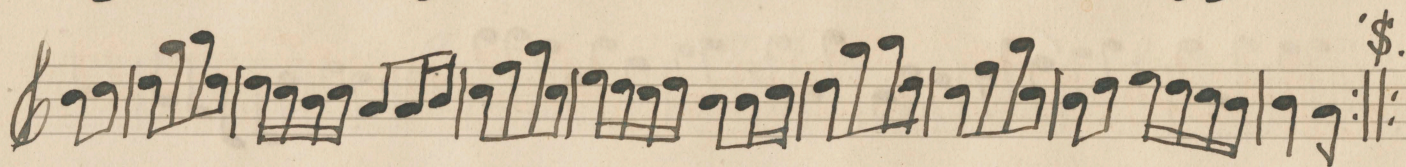
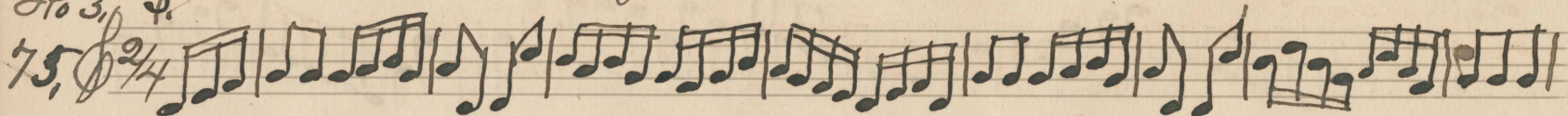
No. 2.



32

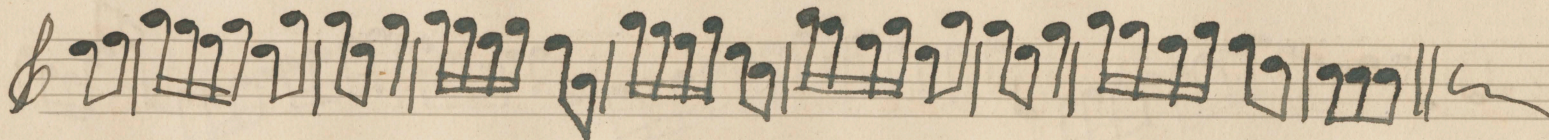
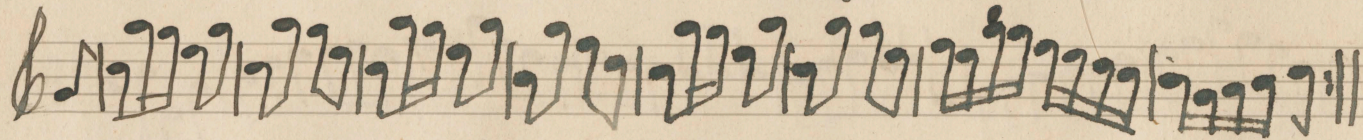
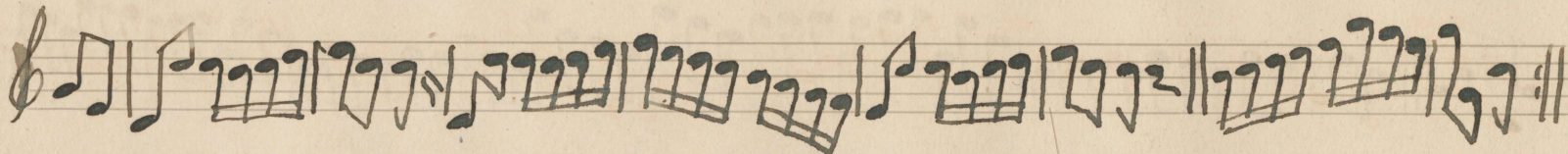
No. 3, \$

Canby Flower

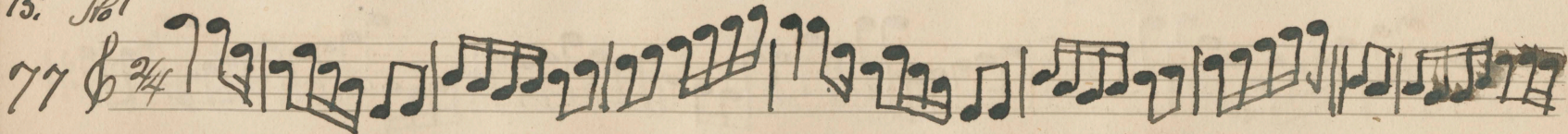


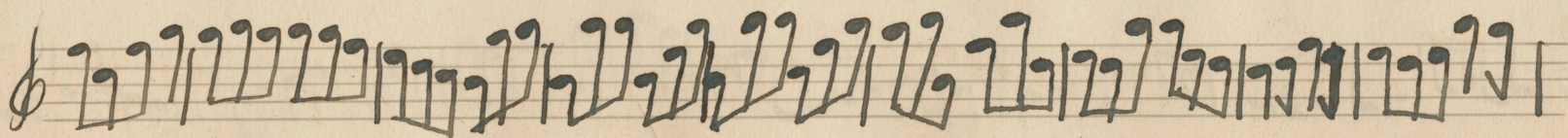
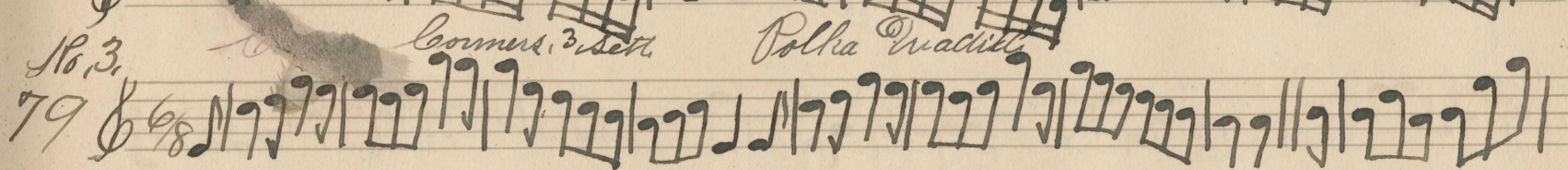
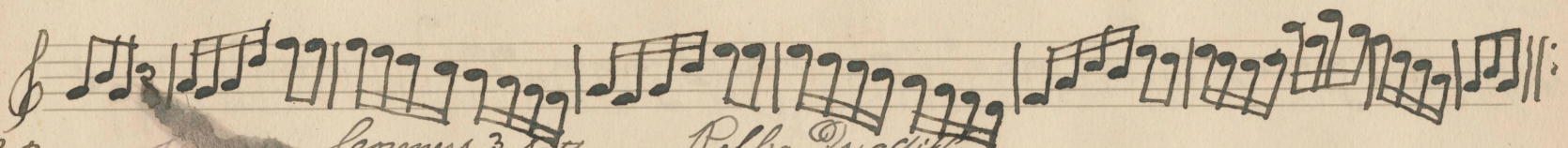
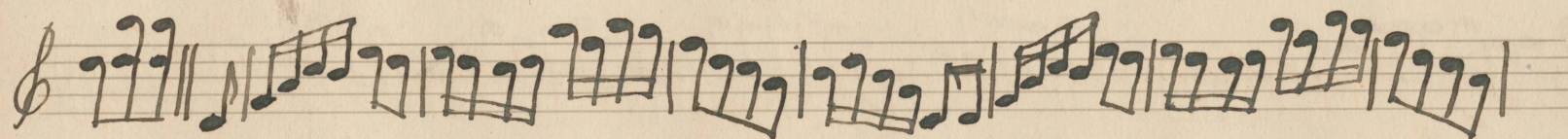
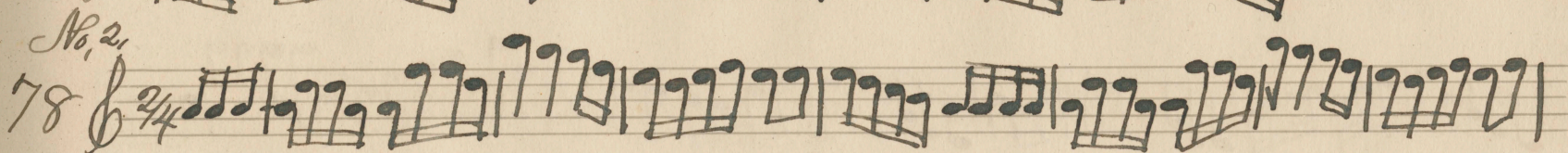
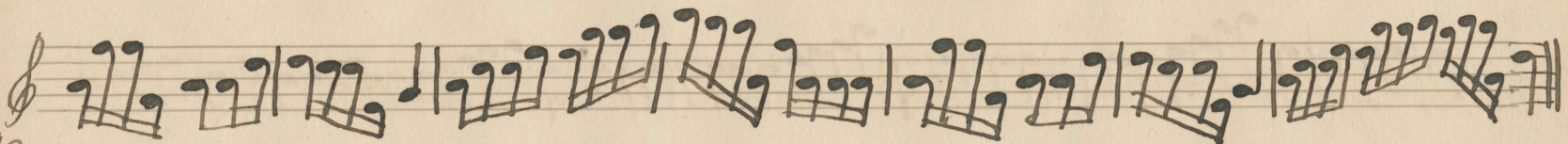
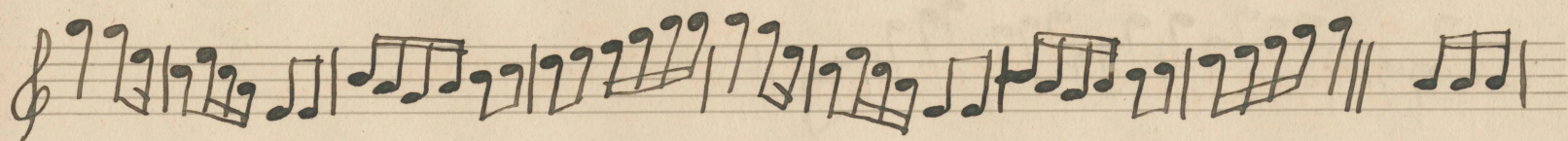
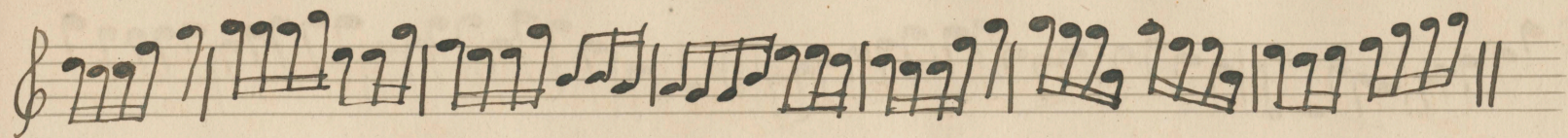
No. 4,

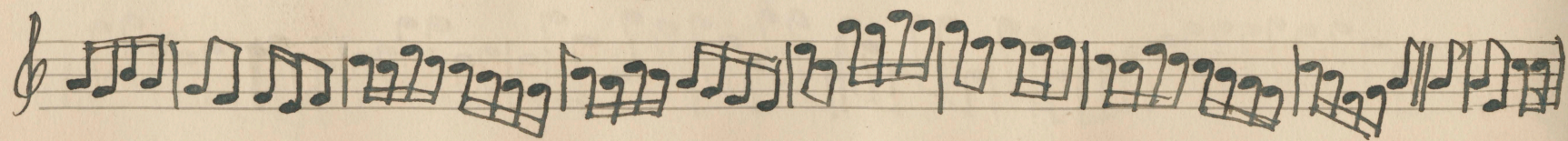
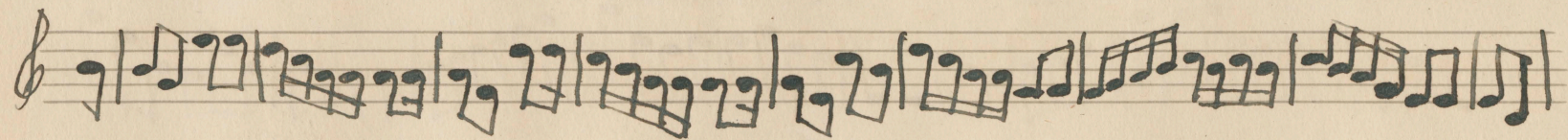
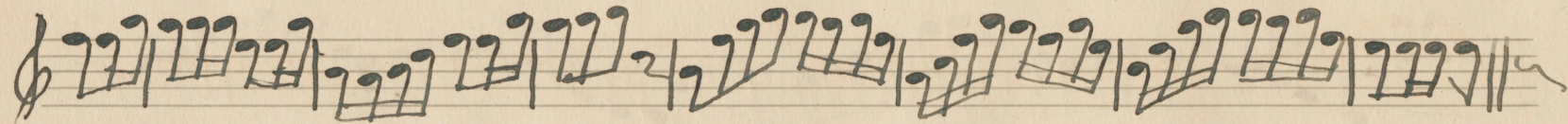
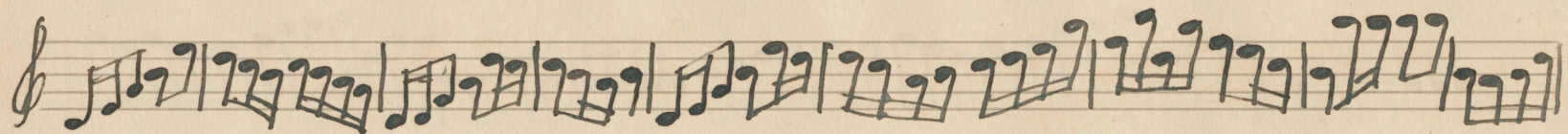
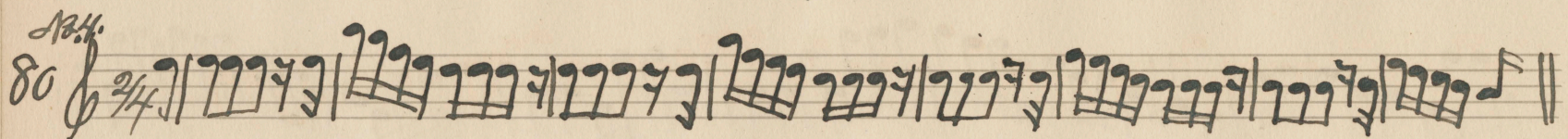
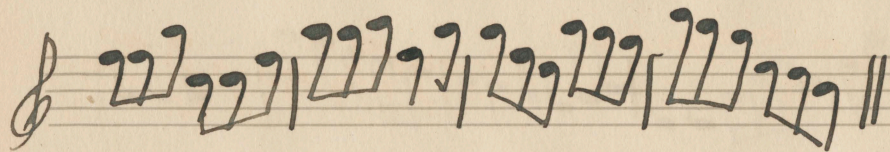
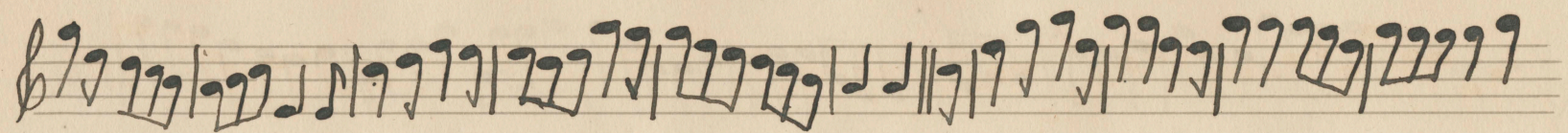
Gallopede Cortillion

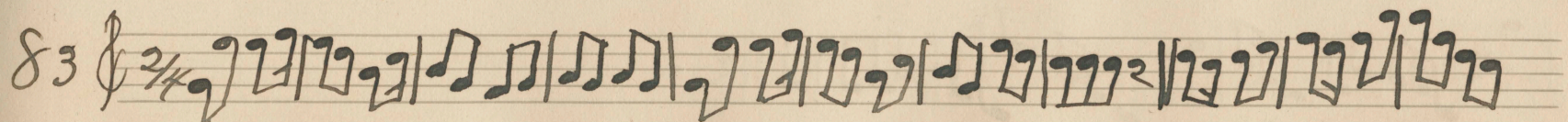
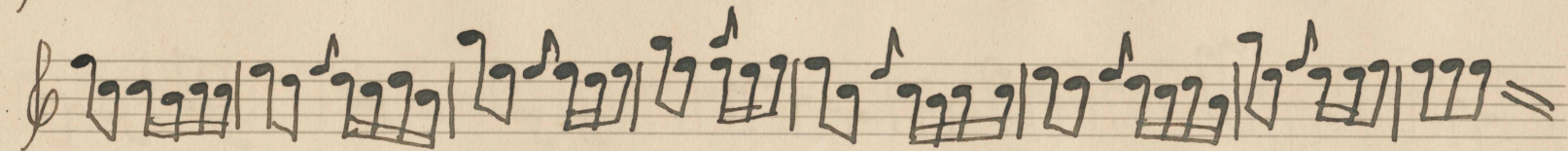
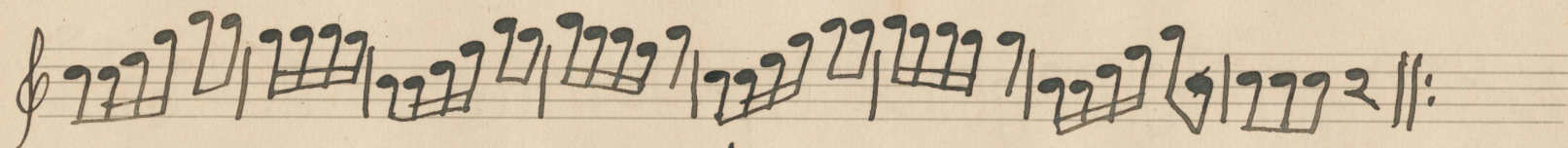
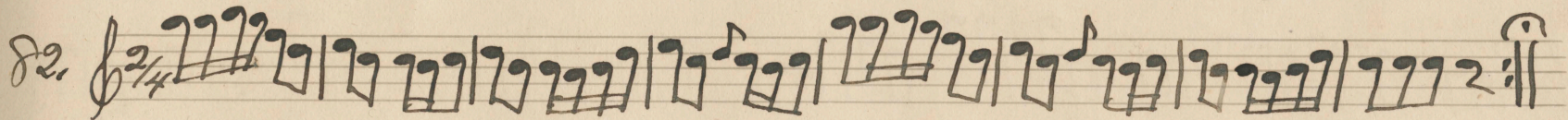
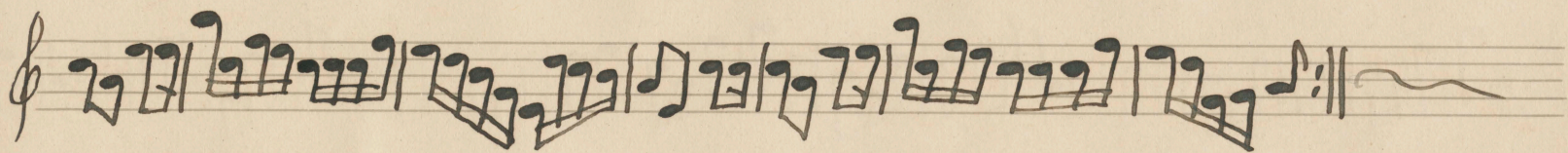
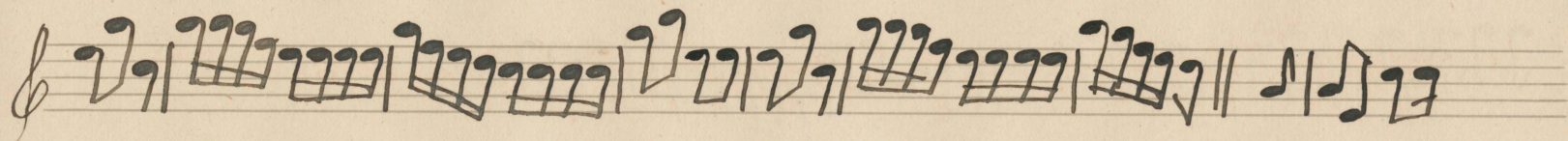
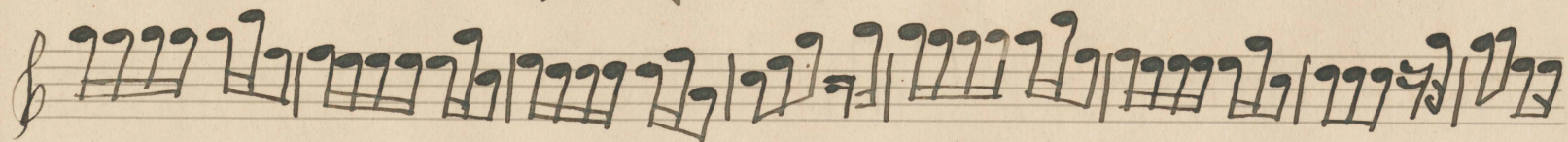
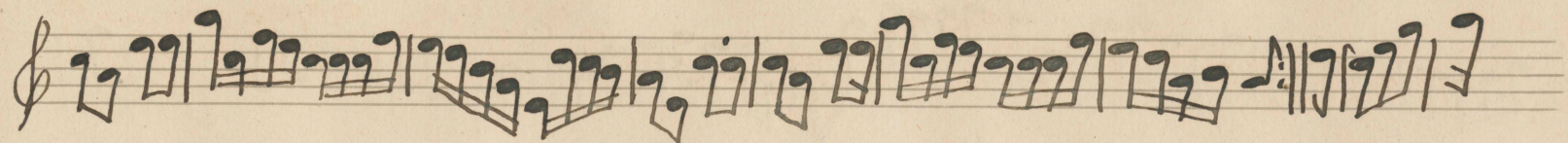
76, $\frac{2}{4}$ 

15. No. 1









Ravel Polka Valse

83

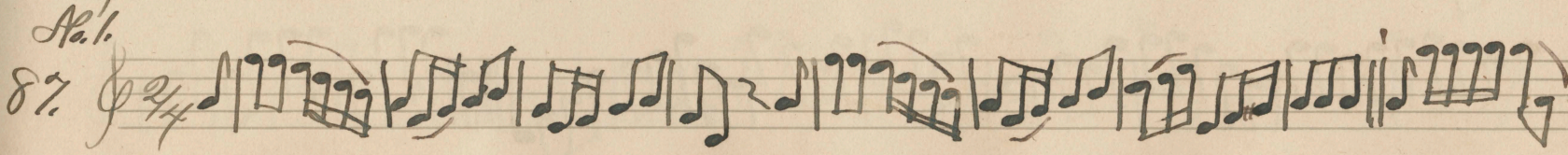
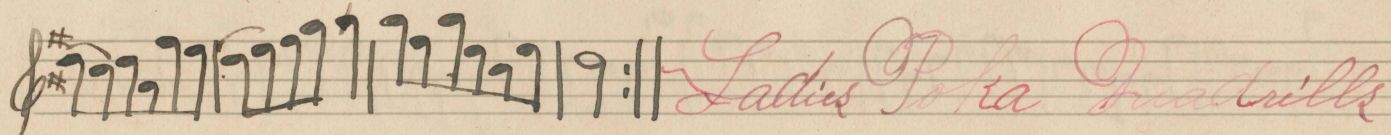
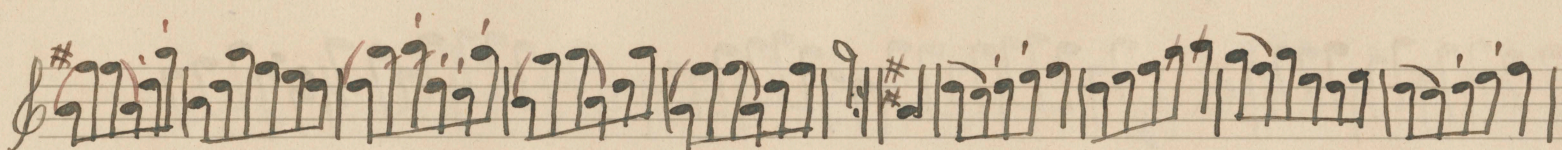
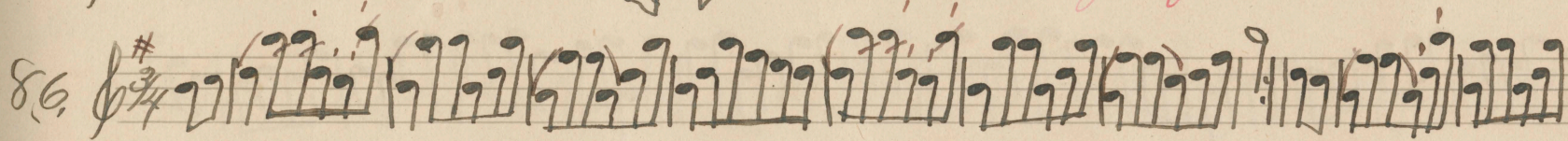
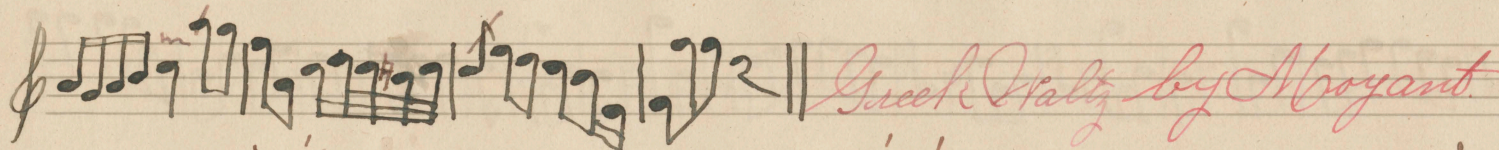
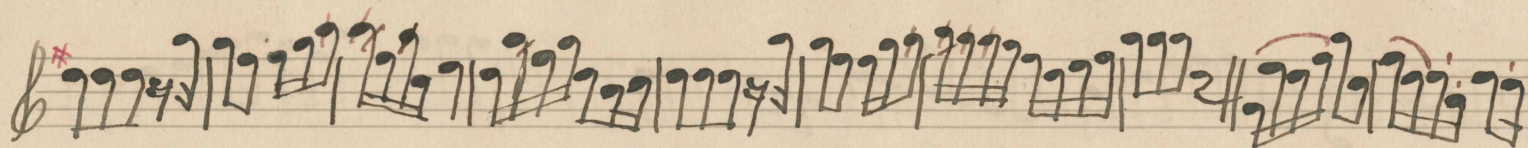
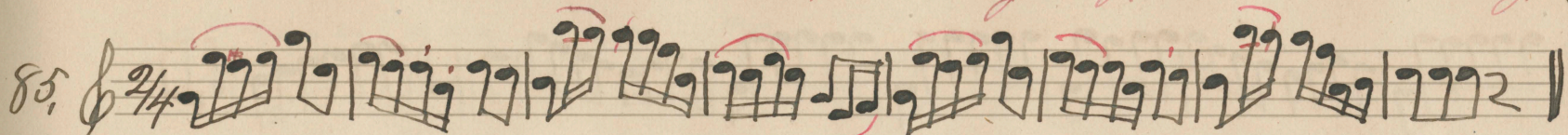
Handwritten musical notation for Ravel Polka Valse, measures 83-86. The notation is in treble clef with a key signature of one sharp (F#). The melody is written in a stylized, somewhat shorthand notation. Red markings are present: a 'D. b.' above the first measure, a 'D. b.' above the second measure, and a 'D. b.' above the third measure. The piece concludes with a double bar line.

84

Essex Valse

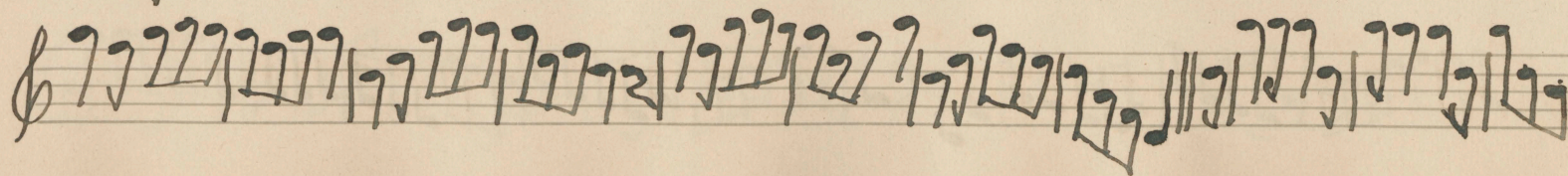
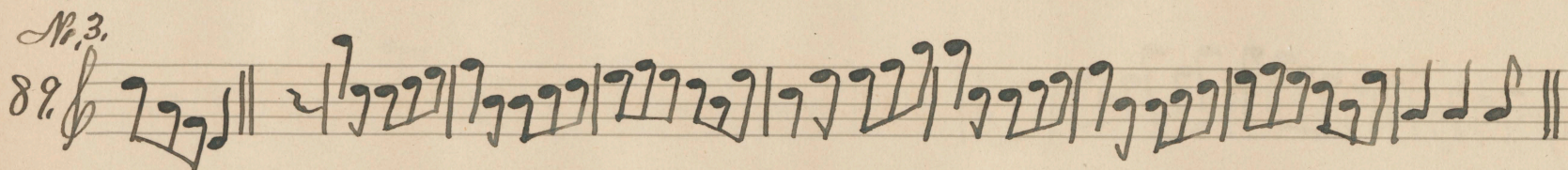
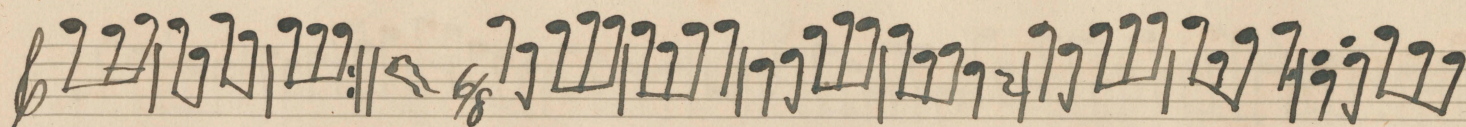
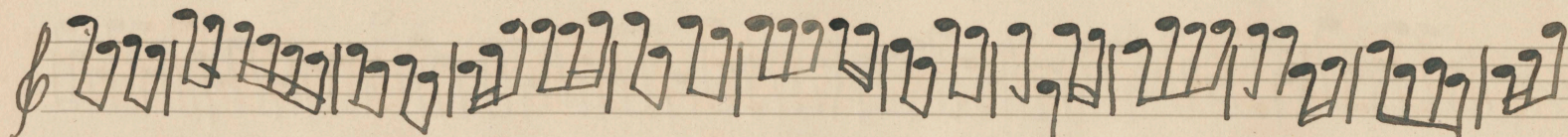
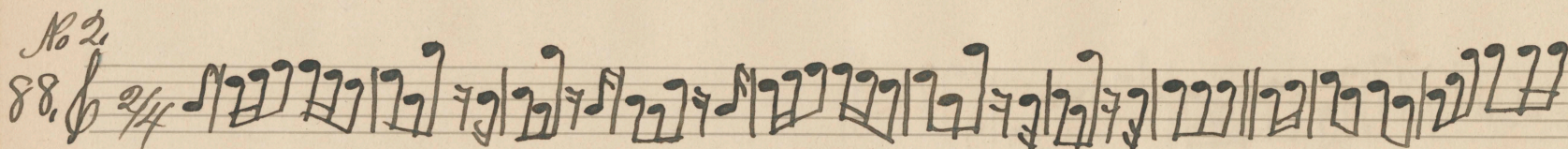
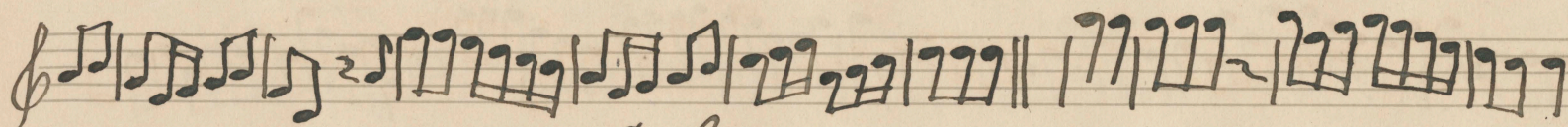
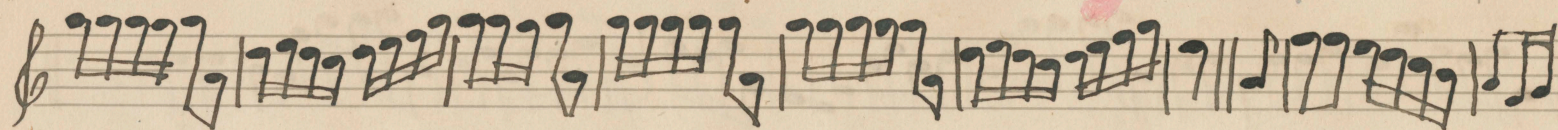
Handwritten musical notation for Essex Valse, measures 84-89. The notation is in treble clef with a key signature of one sharp (F#). The melody is written in a stylized, somewhat shorthand notation. Red markings are present: a 'D. b.' above the first measure, a 'D. b.' above the second measure, a 'D. b.' above the third measure, a 'D. b.' above the fourth measure, a 'D. b.' above the fifth measure, and a 'D. b.' above the sixth measure. The piece concludes with a double bar line.

Etherid Scottish. composed by Heffer Lancaster City 37



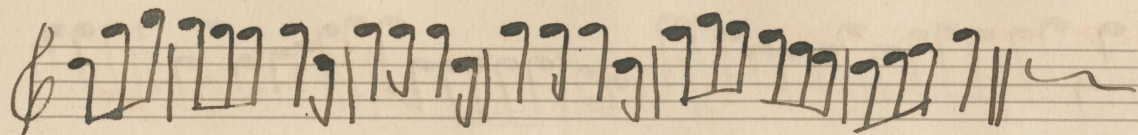
38.

Ladies Polka Quadrille

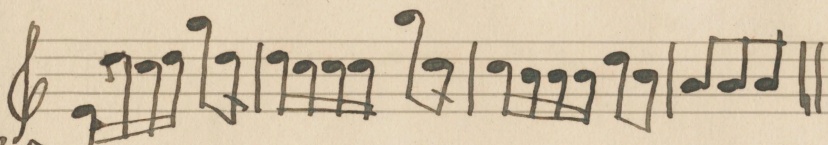
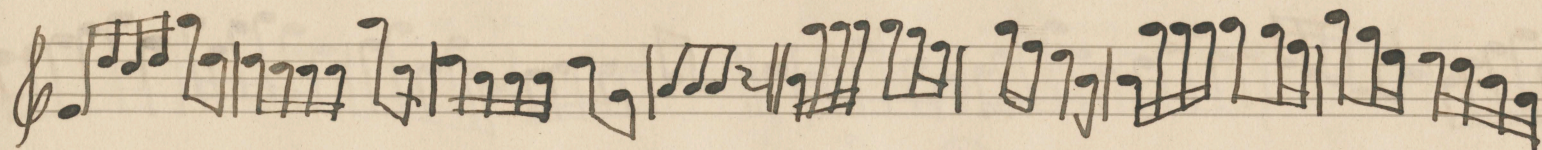
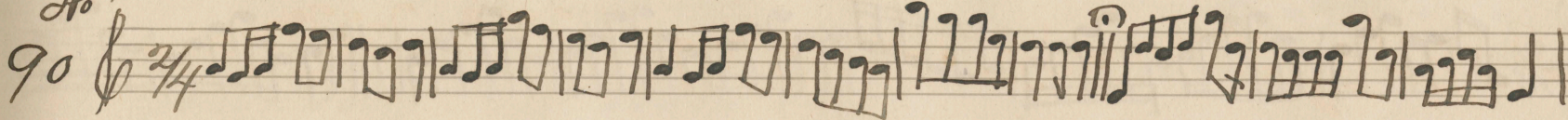


Ladies Polka Quadrills Continued

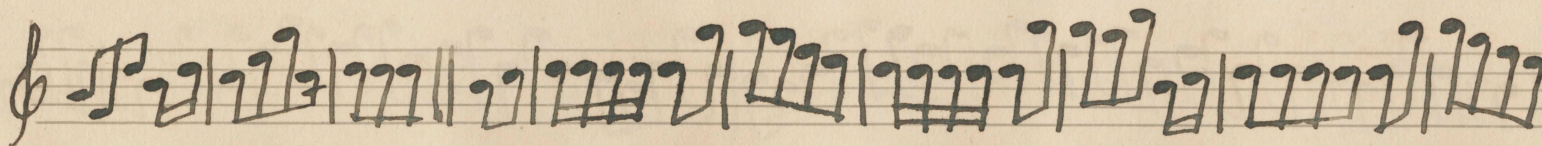
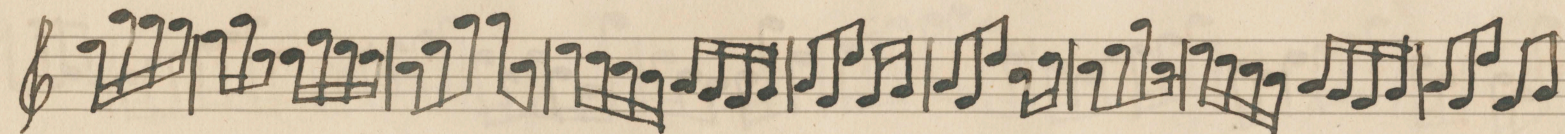
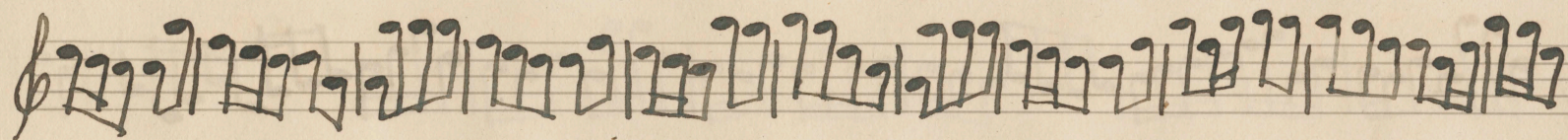
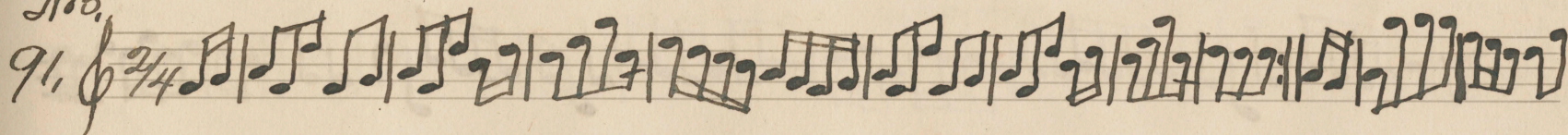
39

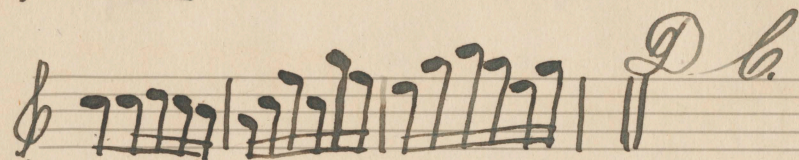
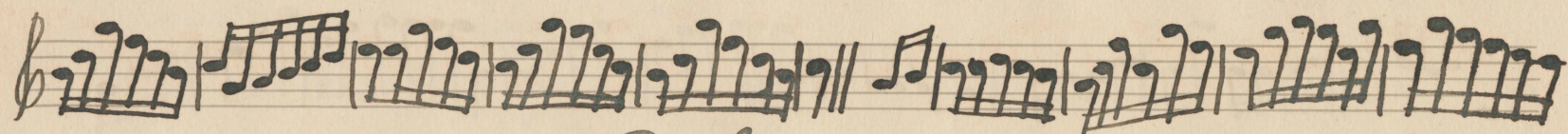
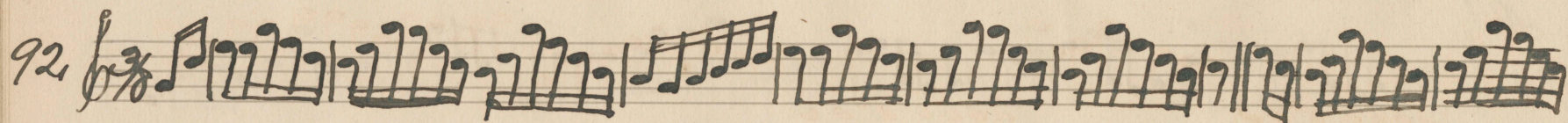
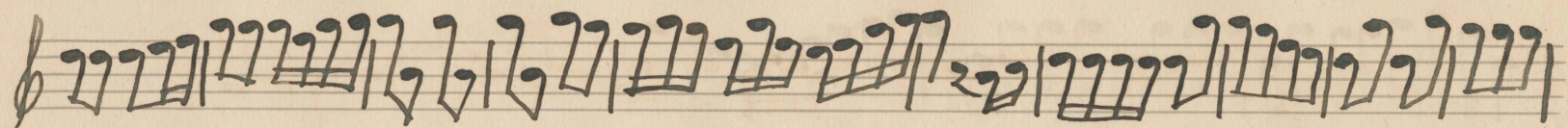


No. 4

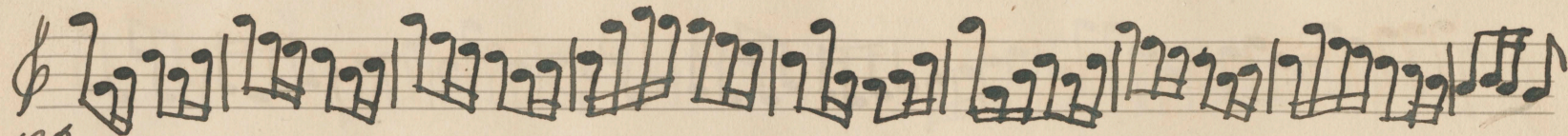
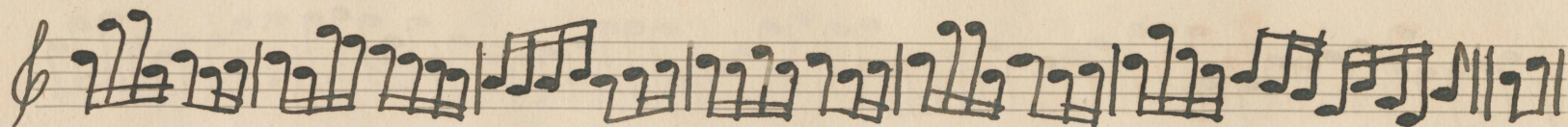
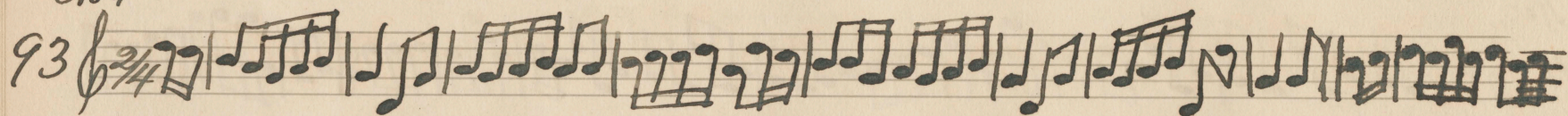


No. 5

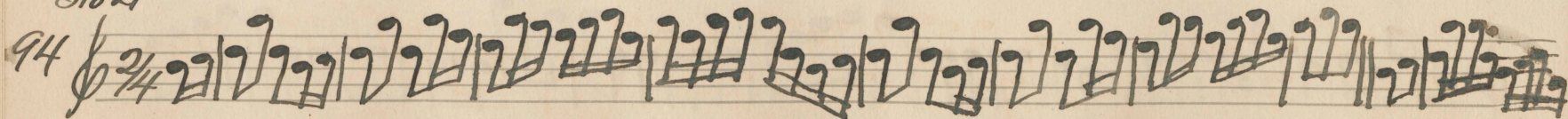


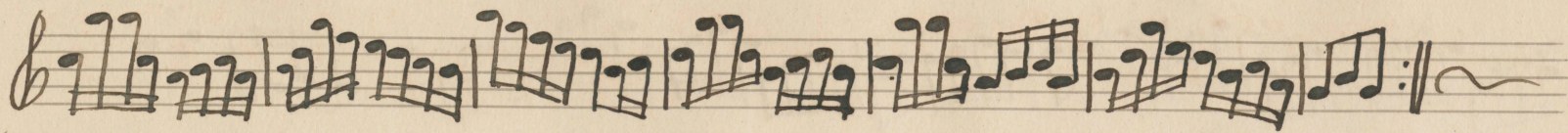


No. 1.



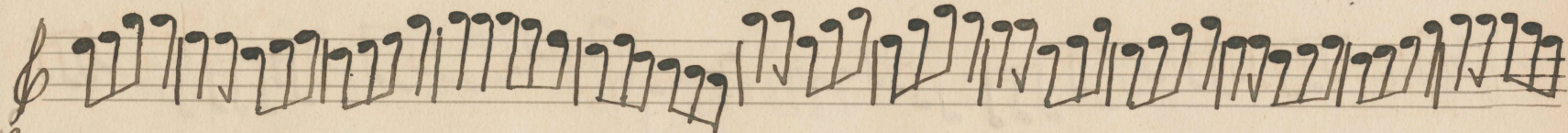
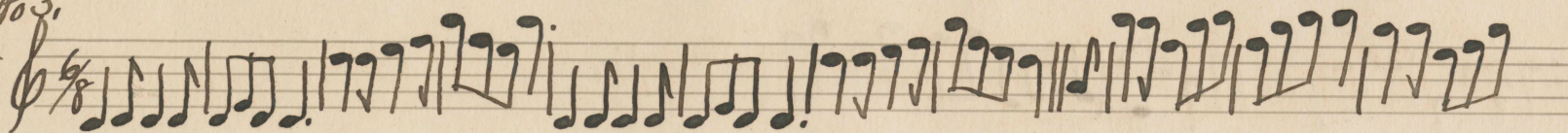
No. 2.





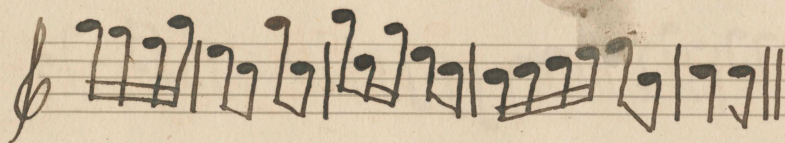
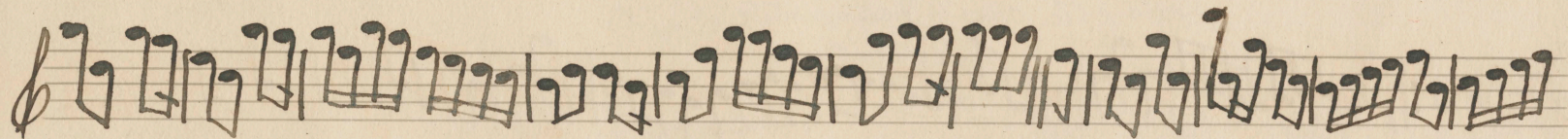
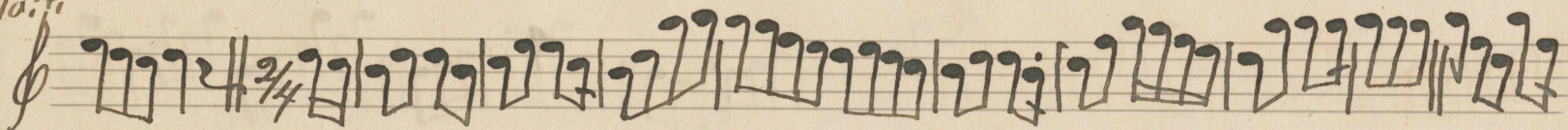
No. 3.

95

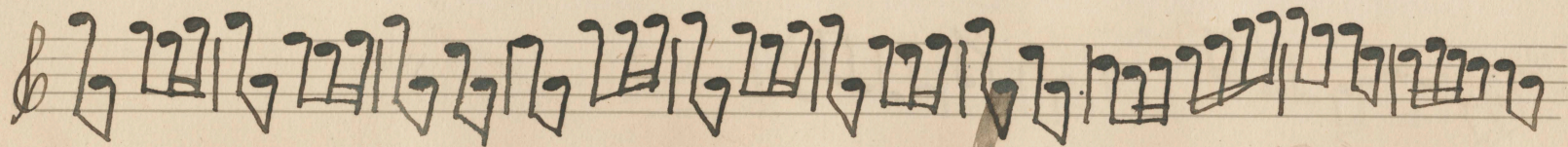
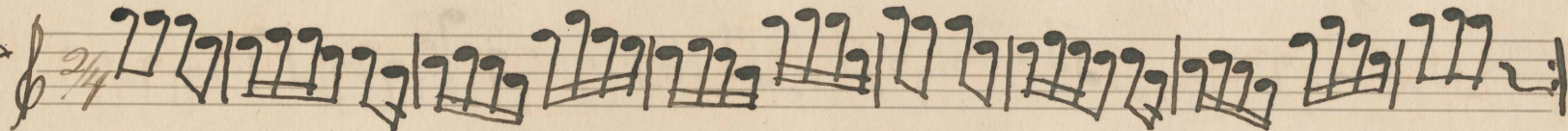


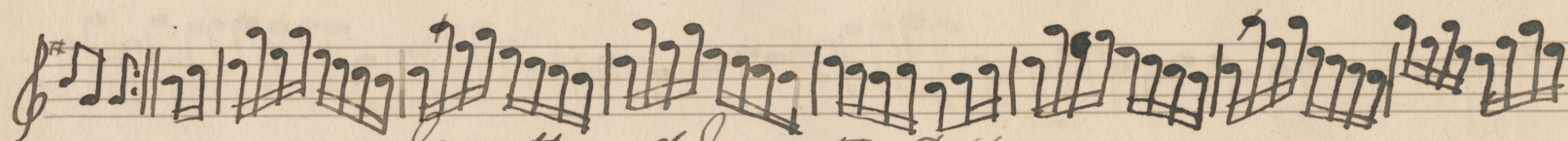
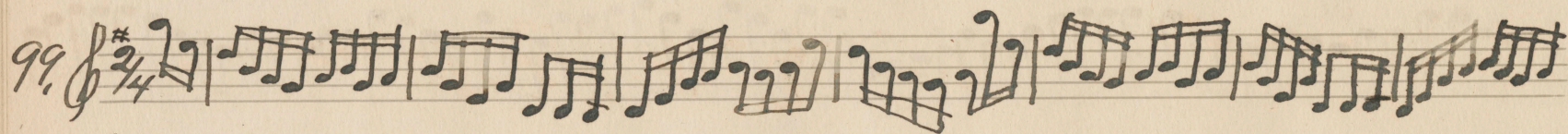
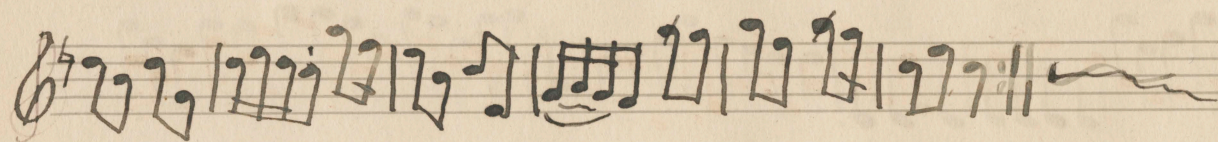
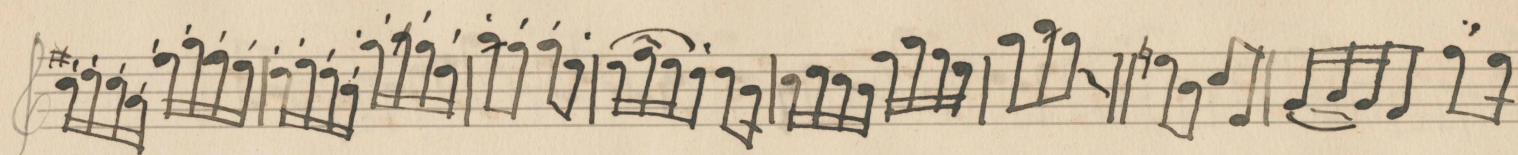
No. 4.

96

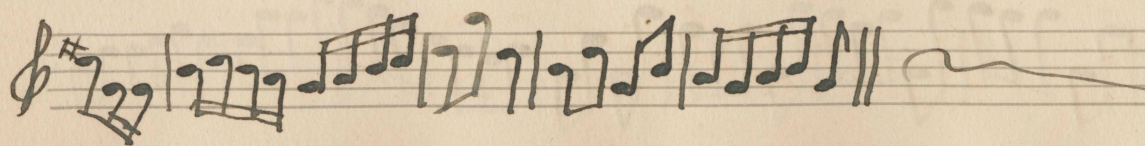
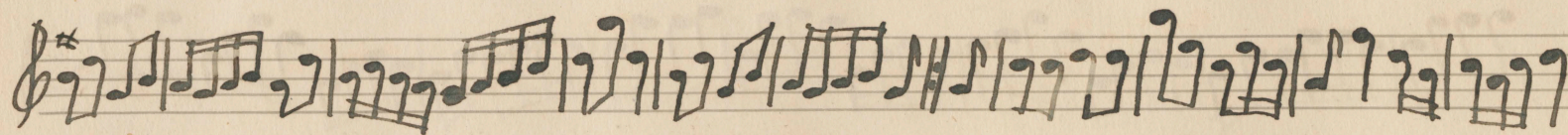
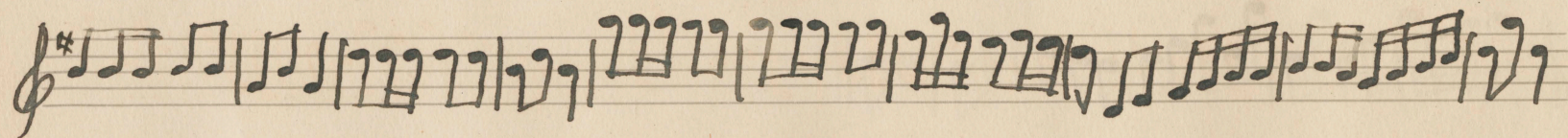
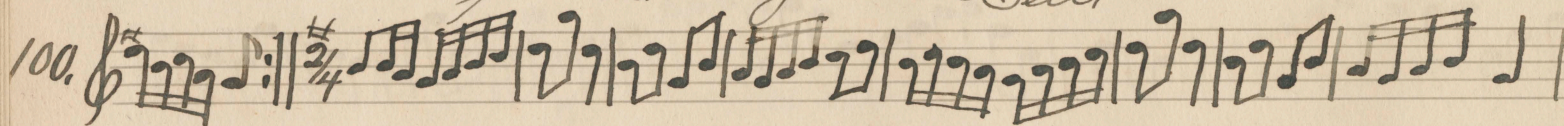


98





Jeanette, and Jeanotte Setti,



Prussian Scottisch

43

101

1. No. 1. Introduction } Mayurka Quadrille F. & B. Prof.

102

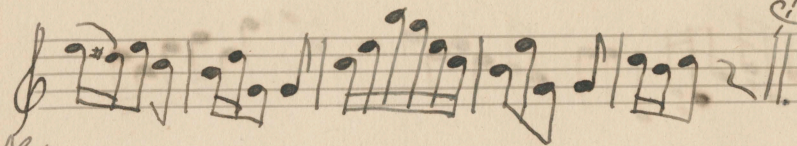
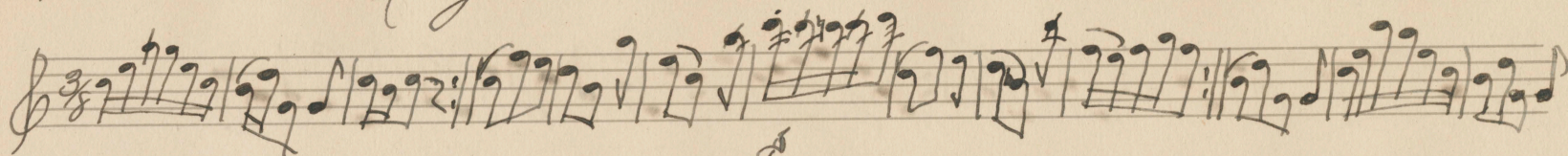
take
Fast line

This belongs to Prussian Scottisch. or No. 101. Last part

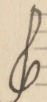
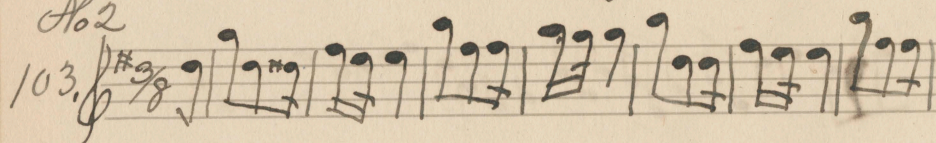
Belongs to 101.

44.

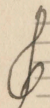
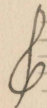
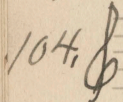
Fugurka Duodrills Continued



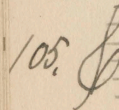
No 2



No 3.

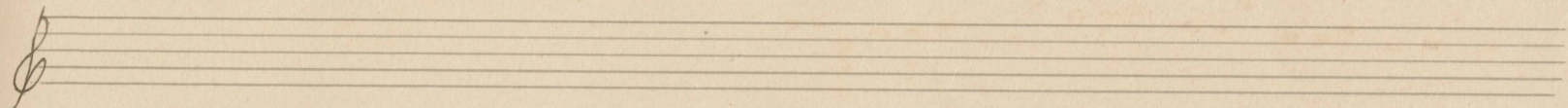
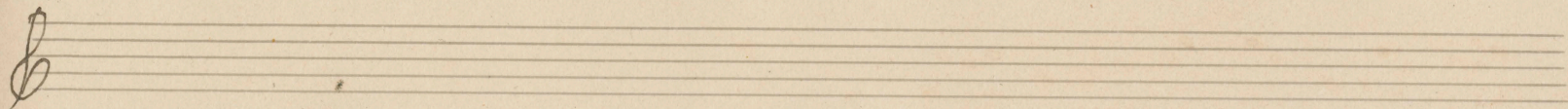
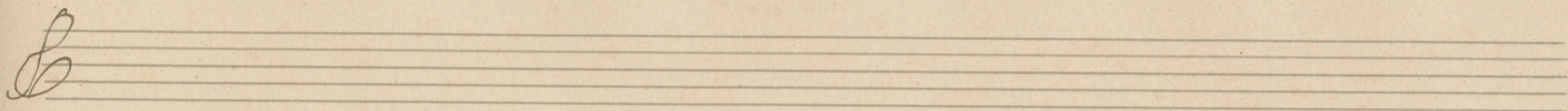


No 4.

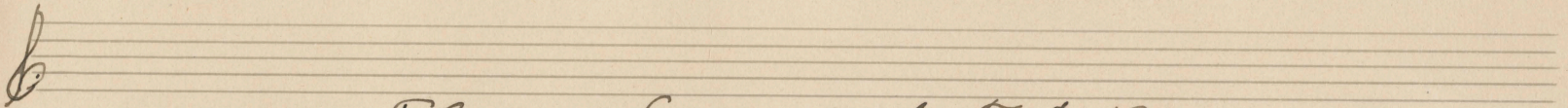
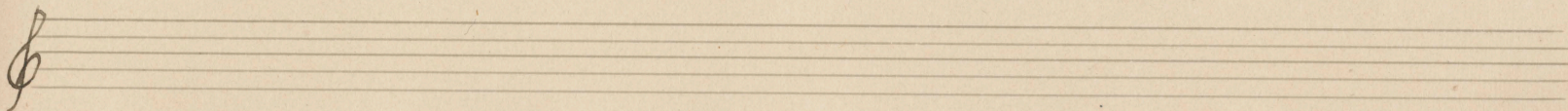
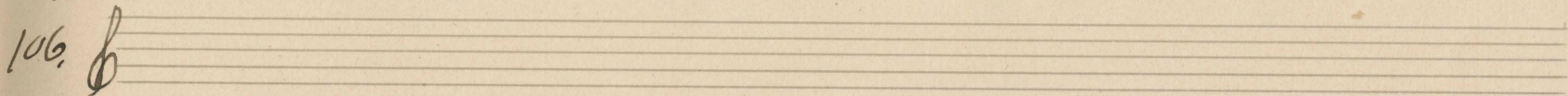


Mazurka Quadrills Continued

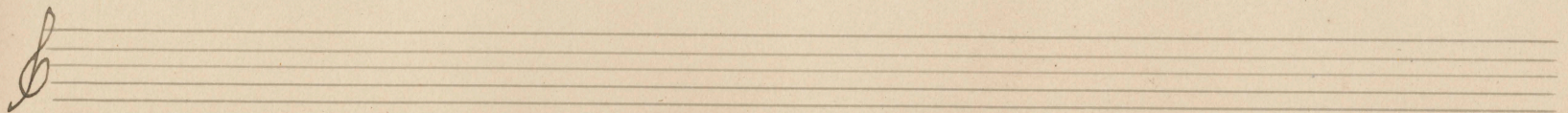
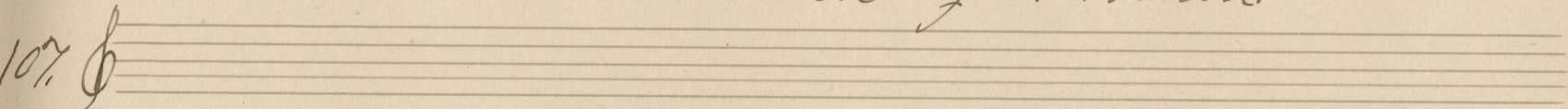
45



No 5



Louisa Scottisch by F. E. Berth.



64

